

if your breath  
smells like shit

# The Gateway

maybe you should  
change your diet

VOL. LXI, No. 26 THE UNIVERSITY OF ALBERTA, EDMONTON, CANADA

FRIDAY, NOVEMBER 13, 1970, EIGHT PAGES

## Exodus of Ed reps causes problems

By BOB BLAIR

Representation for the Faculty of Education, especially for Sunday's budget meeting, came under discussion at Monday night's students' council meeting.

Education is not fully represented, with only two out of six reps still sitting, since the resignation of Ray Friedman and Dennis Cebuliak earlier this fall, and Erika Foeger and Don Fleming at Monday's meeting.

Positions for two reps had already been announced in the Gateway as required under by-laws, but nominations were reopened upon the direction of the DIE board when a third then fourth position was available.

There would thus be no education representatives at Sunday's budget meeting. A student representation was brought forward to postpone the meeting until such time as education has its full six reps on council. A motion to this effect was firmly defeated.

Another representation was brought forward by Interfraternity Council. They asked to be given a non-voting seat on council, citing as precedents in the matter of non-voting reps providing double representation, the

Inter Res Council and University Athletic board reps.

A motion to seat an IFC rep was defeated with 13 in favor and 13 opposed, the motion requiring a two-thirds vote to be successful.

When treasurer Willie Heslup's motion to scrap the by-law requiring a yearbook was brought forward, question was moved immediately. Although the motion to question was defeated initially, it was moved twice more, after almost each speaker, and succeeded on the third try. The main motion failed 16/12/0 (a two-thirds majority was required).

Students' Union President Tim Christian then moved to distribute the yearbook only to graduates, and only to those who registered a desire to receive one. The first part of this motion was defeated in a close vote.

Willie Heslup amended the second part of the motion to require that a two dollar deposit be made by anyone registering for a yearbook — the money to be returned when the yearbook was picked up. The motion passed as amended.

Mr. Christian also moved to allow groups to purchase pages in the yearbook in order to present a partisan view. He named

the Alumni Association as an example of a group he had in mind. The purpose of this motion was to offset the cost of the yearbook. The motion passed.

The matter of yearbook editor was referred back to personnel board.

Arts rep Ian McDonell brought forward a proposal to introduce a system of impeachment that would allow 30% of the members of any faculty to force a by-election for the seat of one of their reps, or 30% of the student body to force a by-election of a council administration member.

This proposal was defeated on the grounds that being removed

from office would blacken a councillor's career and make it difficult for him to win a by-election. However, it was suggested that Mr. McDonell discuss the matter with Dr. Peter Meekison of the political science department as he had already made a study of the matter.

A motion to place student reps on General Faculties Council was defeated (6/17/12). Council is still going to hold out for parity on GFC and all important GFC committees.

This means that students will not be represented on any GFC committee, despite the fact that at least one of these (the Law

and Order committee) has offered students virtual parity, and despite the fact that Mr. Christian has stated in writing that he would try to get student reps back on the Law and Order committee if this representation were offered.

Mr. Christian's explanation to this is that he had promised "if", but he had said nothing about "when".

Council voted \$75 financial support to sponsor a teach-in on the War Measures Act. Mr. Christian said there is a possibility that T. C. Douglas, leader of the federal NDP party, could appear at this teach-in.

## Tow-away policy outlined

The university attempts to regulate occupancy of available parking space by a system of priorities designed for the "best interests of the university." A system of fines to be levied against those who usurp the space of others is executed by the issue of parking tickets.

When the deterrent value of parking signs, yellow curbs and parking violation tickets is not sufficient to "serve the interests of the university" regarding safety, emergency services, or key personnel essential to the function of the university, tow-away action is taken. The current policy on towing illegally parked vehicles from the university is as follows:

- Vehicles parked illegally at fire hydrants, in 24 hour reserved service vehicles areas, and in 24 hour reserved stall, are to be towed away. (Fire hydrants and service vehicles and for those providing emergency maintenance essential to the function of the university).

- A staff member may obtain a 24 hour reservation for his stall only after satisfying the University through his department chairman that the nature of his duties require an ability to come and go around the clock, and

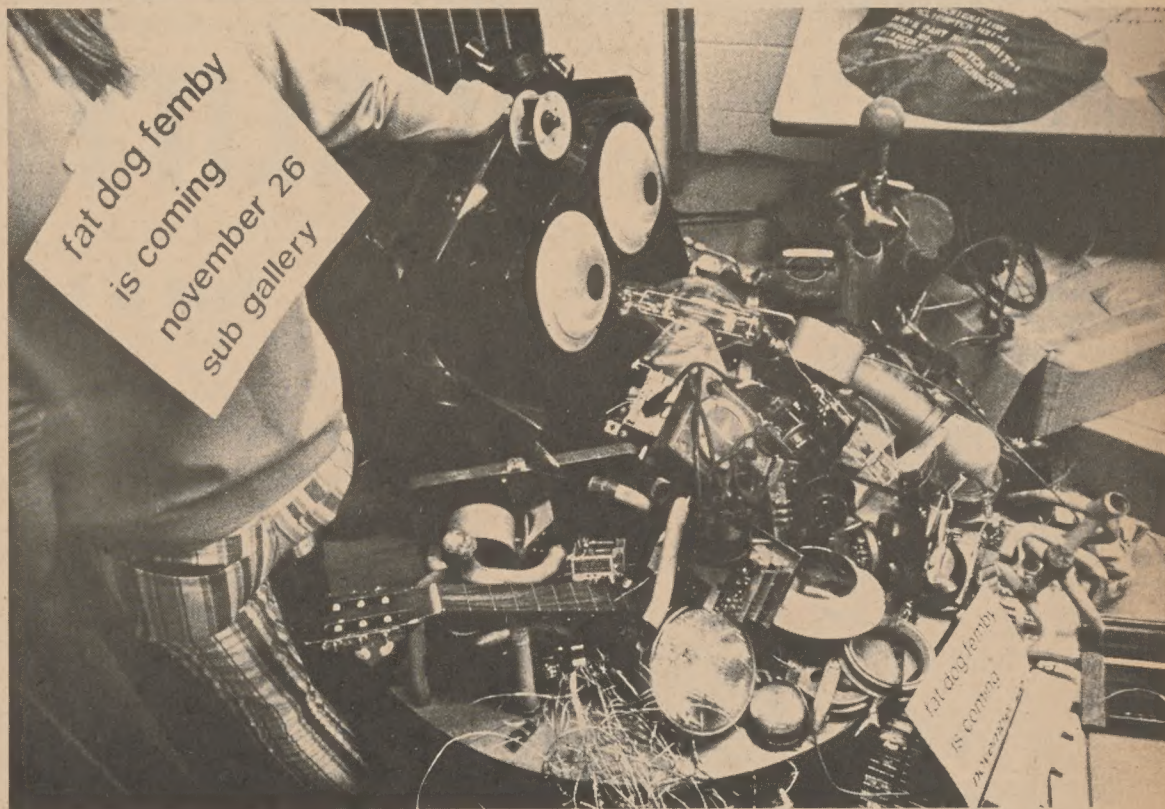
therefore, he must be guaranteed available space. Such reservations are also available for valid medical reasons.

- Vehicles parked illegally in private stalls, not reserved for 24 hours, are towed away on the specific complaint of the stall holder who cannot be provided with convenient temporary alternate space and when the owner of the offending vehicle cannot be located in time to rectify the situation.

- Vehicles consistently parked illegally may be placed on a tow-away list, in which case they will be towed from the campus whenever found, until the drivers have satisfied the university that they will conform with the regulations.

- Vehicles parked in a zone in a manner blocking access routes, are towed away to provide passage for zone users.

- From time-to-time, when a zone contains such a number of illegally parked vehicles sufficient to prevent its use by authorized parkers and when authorized parkers have registered complaints and requests for stalls to be made available, the offending vehicles are towed away to permit those authorized to use the zone. Otherwise, tickets are issued.



—a joint effort by Charlie Pentax and Nic Nikon

**THIS IS WHAT HAPPENS** when Fat Dog Femby empties his pockets. The collection, deposited with the SUB Art Gallery for safekeeping, is to be placed under glass and will be exhibited when Fat returns later this month to participate in an environmental extravaganza. Described by him as "a neo-experimental electronic collage" (in layman's terms, he is contemplating defrosting his refrigerator during the performance), the event will include dancers, musicians, artists, singers, craftsmen and a three ton magenta canary, as well as the assorted riff-raff who make up Fat's entourage.

## Davis indicted — frameup charged

SAN RAFAEL, Calif (CUPI) Angela Davis has been indicted for murder, kidnapping and conspiracy charges stemming from a courthouse shootout here Aug. 7 in which four persons including a judge, were killed.

Actually, the indictment only alleges she gave two guns to Jonathan Jackson, 17, a brother of one of the Soledad Three, a group of blacks charged with murdering a prison guard who supposedly had beat up a number of black prisoners.

To the prosecution, this indicates that Davis knew what Jackson would do with the guns and is thus guilty of everything that happened thereafter. Davis called the charges a "frameup."

Davis was fired last June by

the University of California Regents. She had been a UCLA professor of philosophy, but conservative Regents led by Gov-

ernor Ronald Reagan ordered her contract not be renewed because she was a member of the Communist Party.

## FRAP to sue Jean Drapeau

Paul Cliché, leader of the Montreal Municipal party Le Front d'Action, said Wednesday Mayor Jean Drapeau did not win the overwhelming victory he has been claiming in the recent civic election.

Surveys show that there was a mass turn-out of voters in the over 50 age group but there were practically no voters in the 18 to 25 age group.

Cliché also told the press conference that he is demanding FRAP pass an anti-FLQ resolution or accept his resignation. The FRAP executive said they supported the aims

of the Front de Liberation du Quebec although they clearly condemned its tactics.

Cliché said FRAP will disintegrate if it appears to condone FLQ violence. "Our party has always used normal, non-violent democratic methods, despite the repeated dishonest provocations of Mayor Drapeau and M. Marchand."

FRAP is suing Drapeau for \$3.6 million on the grounds that his elections-eve statements claiming FRAP was linked to the FLQ hurt the reputations and job security of the 31 FRAP candidates.

## Yearbook editor needed

The Personnel Board has been directed to open applications for:

YEARBOOK EDITOR

Due to the urgency of the

situation, the deadline will be November 16 at 12 noon. All interested people or groups should make application to Ann McRae, Students' Union Secretary, at 432-4241.



## Legal opposition in USSR to be discussed

The Committee on Soviet and East European Studies will present a lecture on the political program of the Legal Opposition in the USSR, at 8 p.m. tonight, in T8-22. Lecturer will be Prof. Vasyi Markus.

### TODAY

**CHINESE CHRISTIAN FELLOWSHIP**  
Chinese Christian Fellowship will present Pastor Peter Poon as guest speaker Fri., Nov. 13 at 7:30 p.m. in SUB Meditation Room.

**EDMONTON SYMPHONY SOCIETY**  
The Women's Committee of the Edmonton Sympony Society will sponsor a concert preview on Fri., Nov. 13 at 9:45 p.m. in Molson's Edmonton House, 104 Ave. and 121 St. Mr. Lawrence Leonard will comment on the program to be presented at the weekend concerts.

**POLISH CLUB**  
The Polish Club will present Polish movies (with English subtitles) Fri., Nov. 13 at 7:30 p.m. in TL-B2 and every second Friday after this. Admission is free.

**RETREAT**  
University Parish is sponsoring a retreat Nov. 13-15 at Pigeon Lake exploring human activity and other interesting things.

**RATT**  
Friday—Folk artist Dave Keely.  
Saturday—Folk extravaganza—5 or 6 different folk groups.

Sunday—Dale Hilary and his group. At 8:30 in RATT.

**BACUS**  
A Bash with music by the "Tropical Playboys," will be held on Nov. 13 at 8 p.m. in the Beverly Rec. Centre. Wine, beer, food and nurses supplied.

**WEEKEND**  
**B'NAI B'RITH HILLEL**  
B'nai B'rith Hillel organization will sponsor a Judaic quiz and social at the home of Joel Sussman, 13920-92 Ave., Sunday, Nov. 15, at 8 p.m.

**UNIVERSITY PARISH**  
University Parish will sponsor an evening which will look at various volunteer summer service opportunities available for university students, on Sunday, Nov. 15, at 7 p.m. in SUB Meditation Room. Everybody is welcome.

**OTHERS**  
**SCIENCE STUDENTS**  
The next meeting will be held Nov. 23, at 5 p.m. in P-126. Deadline for amendments to the SSA constitution is Nov. 23. Hand in to M-138A in Biological Sciences.

**DEPT. OF MUSIC**  
The Symphonic Wind Ensemble will present the first in its 1970-71 series of concerts on Tuesday, Nov. 17, at 8:30 p.m. in Convocation Hall.

**THETA CHI FRATERNITY**  
Theta Chi fraternity presents "Can-test 70," at the Ice Arena, 8 p.m., Saturday, Nov. 21. The bands will be "Key" and "Current Event," with proceeds going to the Robin Hood School for retarded children.

**WOMEN'S LIB**  
Women's Liberation and the students' union presents the seventh in a series of educational on the subject of women in society, November 18, 7:30 p.m., in the Seminar Room, SUB.

**VCF**  
There will be a Dagwood supper, December 17, 14th floor, Tory, at 5 p.m. Admission is 75 cents.

**UAH STUDENT NURSES**  
There will be a "Penny Carnival," November 19, 7:30 p.m., at the Residence Gym—fun, games, prizes. Everyone is welcome.

**B'NAI B'RITH HILLEL**  
The B'nai B'rith Hillel organization will sponsor an evening with the New Democratic Youth Sunday, Nov. 22, at 8 p.m., in SUB 142.

TWO 4 ONE  
SAND. SALE

See page 3

THINK SNOW THINK SKI THINK SNOW THINK SKI

THINK SNOW THINK SKI



THINK SNOW THINK SKI

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**TV RENTAL**—Rental purchase plan available. Custom TV, 10134-79 St., ph. 469-8414, evenings 476-5754 or 476-5404.

## STUDENTS' HELP ?

Ph. 432-4358 4-12 p.m.

**DO YOU QUALIFY** for a lower auto insurance rate? Check it out! Call 475-4192.

**ATTENTION:** Liberal minded girls needed for amateur night, cash prizes. Please call Dave at 432-7376 or 432-7393.

**FOR SALE**—Afghanistan fleece-lined suede coat. Like new. Best offer. Phone 423-1963 after 5 p.m.

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**STOP**—Before purchasing your new Datsun or Volvo see me, Bill Podluzny at Capilano Motors, 435-3536.

**WANTED**—Male to share apartment in Campus Tower. Would prefer someone over 23. Ph. 433-5311 between 5-7 p.m.

**FOR SALE:** Two CNR tickets Toronto-Edmonton. 20% discount. Valid until August. Call 482-5383 after 6 p.m.

- 3 day deadline
  - 7c per word
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  - minimum \$1.05 per insertion
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				TENSILIZED POLYESTER	24	7.25	4.90	4.35
311-15	7"	1200'	1.5 Mil	ACETATE	24	4.25	2.85	2.55
331-15	7"	1200'	1.5 Mil	POLYESTER	24	4.98	3.35	2.97
341-15	7"	1800'	1.0 Mil	POLYESTER	24	6.75	4.50	4.05
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# MEETA offers a new medium

By CAROL OLSON

Educators in the Edmonton area have been experimenting with educational television for over a decade. In 1966, all of the major educational institutions in the area joined to form the Metropolitan Edmonton Educational Television Association.

They received federal government approval of their programming and technical plans, but it was not until August 1, 1969, that the use of Channel 11 in Edmonton was achieved.

MEETA is responsible for telecasting 45 hours per week of a new type of programming to the 500,000 potential viewers of the broadcast area.

## MEETA unique

Dieter Nachtigall, production manager, said although 43.9 per cent of daytime programs are imported, 60 per cent of the evening programs are of Canadian content. Twenty-three per cent of all programs are locally produced.

MEETA is unique in being the first educational TV station to go on the air in Canada. MEETA is unique in another way. The licence for Channel 11, which is the channel used by MEETA, is held by CBC.

The federal government granted the licence to CBC on the condition that a certain portion of time be allotted to MEETA. This arrangement is of mutual benefit to both stations.

MEETA's programs are produced from sources all over the world or produced locally in consultation with teachers, professors, educational supervisors and community resource personnel. Each program is aimed at specific types of audiences or interest groups.

## Coming documentaries

Some of the documentaries planned are:

• *Health Education for Indians*, which is in the planning stages, will be done in the Cree language. Social workers from the Hobbema reserve will participate in the series. It is sponsored by the Department of National Health and Welfare.

• *Learning*, a documentary planned for February, will deal with topics such as Educational Innovations, Educational Projects, and new teaching experiences. *Learning* will be done in conjunction with the Educational Psychology Department of the University of Alberta.

• *Exceptional Students* is a series of programs which will start Nov. 25, 1970. This series will attempt to sweep away some of the cobwebs and social misconceptions surrounding those children who do not fit in to society's educational social norms.

• *Youth* is a documentary which will give high school and university students a chance to present their views on society.

• *Lift*, a do-it-yourself program, will give instructions on items such as Home Decorating and Dog Obedience.

## Future prospects

MEETA's future has definite limiting factors. However, several choices are available.

First of all, renewal of their licence depends on public response, which is difficult to determine.

Secondly, MEETA could apply for Channel 13, which is reserved for Edmonton.

Thirdly, television sets made before 1969 will be converted to the UHF band, which contains Channel 13. Most educational programs in the United States operate on this band. VHF is the only band in Canada and contains channels 1-12. Toronto is the only city in Canada on the UHF band, as of September.

The remaining possibility is that MEETA become involved with cable television which will carry one or two channels to be used for educational programs. There is uncertainty and lack of information concerning this possibility.

MEETA's staff of nearly 40 full- and part-time employees

offers a wide variety of production and co-ordinating services. They have been selected from CBC stations across Canada, ETV stations in the United States, educational media centres in Alberta, and local broadcast training institutions.

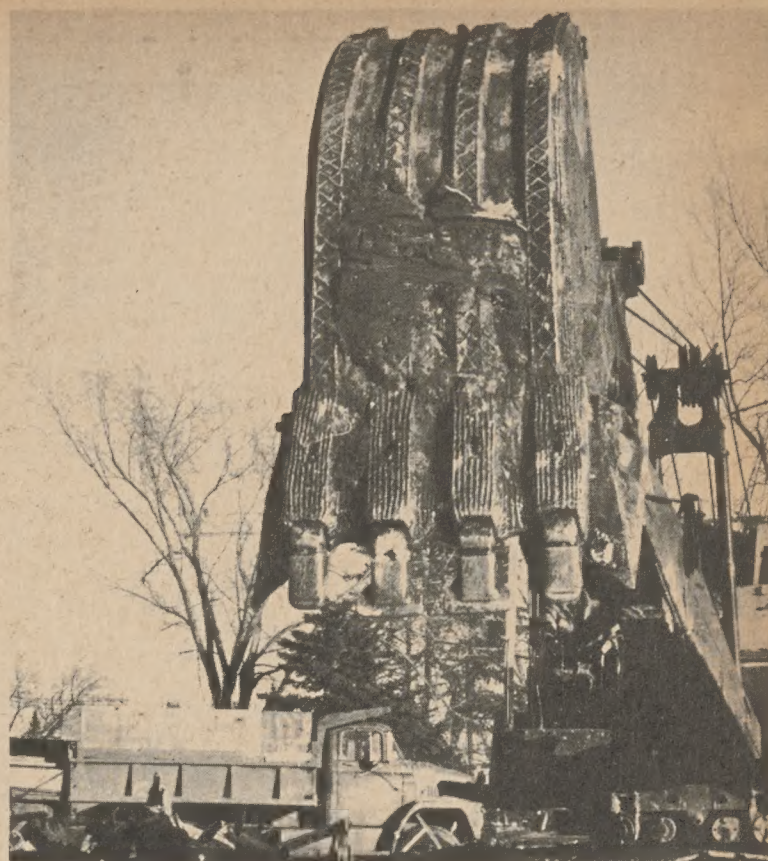
MEETA operates very much like a private station. Each person has a primary job function but has the opportunity to develop his talents in another capacity.

MEETA has one studio with two control rooms. The performance levels of the technical equipment, are kept up to broadcast standards—but are presently limited to black and white transmission.

Primary schools are using MEETA programs widely. One reason being that it is easy to integrate 15-20 minutes of viewing time into a classroom schedule.

It is almost impossible to schedule into high schools. The problem with high schools could be solved with the use of videotape recorders. Copyrights are hard to obtain which limits the use of recorders.

MEETA's main objective is to achieve involvement in the community, an area where the public's voice can be heard.



—Joanne Gill photo

**THIS MAY BE GATEWAY'S BIGGEST SCOOP.** What have we uncovered? The Underground press? The roots of all evil? Are we just trying to make a mountain out of a molehill?

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For further information see page 1, photo listing of student directory



Demonstration of Flying Kicks

## TWO 4 ONE SAND. SALE

See page 3

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## Blood donor time

## Do your thing for humanity: bleed!

The Canadian Red Cross Blood Donor Clinic comes to the U of A from Monday, Nov. 23 to Friday, Nov. 27 and from Monday, Nov. 30 to Friday, December 4.

The clinic, to be held in SUB 124, will function from 10 a.m. to 1 p.m. and from 3 p.m. to 5 p.m. daily.

The transfusion service requires

more than 950,000 donations annually to meet hospital demands.

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# The Gateway

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**STAFF THIS SHIPMENT**—Trucking around the office last night, we bent over backwards in our effort to avert yet another Friday the 13th. But to no avail! Lo! Exclamation mark! The black cloud of doom hung over the staff—yea we shall eat, drink and be merry, for tomorrow we may D.I.E., bored. Speaking of trucking, so were Donna Brown, Dick Nimmons, Ron Dutton, Jan Macphail, and assorted editors. Speaking of doom, the janitors just walked off with our list of who was in tonight. It may well have included Linda Miller, Lil Tarapaski, Mike Daniels, John Ragan, Jim Taylor, Nancy Kirkpatrick, Carol Olson, and tripping in for a spell (Friday the 13th) were those fabulous furry freaks Tim, Trevor and Ann (on special loan from the council chamber of horrors). Signing off I remain your Drug-Store trucking serpent Harvey G. (for gravel, gravel and gravel) Thomgirt.

The views expressed by this paper are those of The Gateway staff and not necessarily those of the students' union or the University. The editor-in-chief is legally responsible for all material published herein.

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PAGE FOUR FRIDAY, NOVEMBER 13, 1970

## To be, or not to be

The idea of a voluntary students' union has occasionally been tossed around as a viable alternative to the existing structure, especially when dissatisfaction with it is prominent. This year's council is actively considering holding a referendum to decide just where it is going and how many of the students want to stay with it.

Originally suggested for the beginning of December, the matter has been referred back to its committee for further consideration of the exact wording and the alternatives which would be included in the vote. Presumably it would be more of a survey of student opinion on the union, rather than actually deciding its fate one way or another.

Students are well known for renouncing their council and students' union at every chance and complaining because they are compelled to join it, regardless of it proving any value to them. The associate memberships have alleviated some of these problems, but there still remain many students who feel that SUB is a waste of money, the pool tables useless, Abbie Hoffman an idiot, the activities senseless, and the publications rotten.

They may be quite correct in all these judgments, but they will also probably still vote to retain the compulsory students' union structure. Why? Is it that they are masochistic and like to feel pain and have something agonize them? Or will they in fact realize that for the students' union to survive and continue its programs, there must still be a majority of students belonging to it?

Were the students' union to lose out in the referendum and somehow be forced to reduce itself and services considerably, some alternative structure would have to be improvised. The most likely would be for faculty organizations to play a much greater role than their present non-existence.

These organizations would have to take the place of the students' union, as a bargaining power with the administration, as a lobbying force, and as a service centre for both academic and social matters.

It isn't merely a straightforward matter of the \$37.50 fees being too much for what you think you are getting in return. Too many of the benefits are intangible and rarely felt on the surface, such as pressing for the implementation of the pass/fail system.

The students' union isn't all that good, of course. There are many, many things they foul up terrifically due to various power-tripping members and sheer ignorance of what they are dealing with. It is, however, made up of students and that in itself is a good start.

As long as you remember that you too are a student, and have as much of an obligation to become involved in the union as you do to pay your fees, the existing union is the answer. Once you think you can't be bothered to show up for committees and events, the union truly becomes useless and defunct, and perhaps the best solution would be to dissolve it immediately.

# Last Post article not worth reading, Gateway idealists have wrong ideals

A pox on The Gateway staff and the Last Post both, said staff apparently being composed of idealists with the wrong ideals, rebels for whom any old cause will do, "agin everything" types, and pirates of second rate propaganda. Said staff is invited to observe that there are no four letter words in this column, since I consider the use of crude and vulgar language to be indicative of the person who uses it.

The Last Post article in last Friday's Gateway, it seems to me, should be summarized into one paragraph which is not worth reading, except as an example of propaganda techniques.

"Is the Trudeau government seeking circumvention of the laws of this country in order to launch a hunt that extends into the highest reaches of Quebec into the most respected bona fide groups."

A technique of propaganda is to attribute base motives to the opponent. "The FLQ terrorism is directed not against wage workers but against the violence of the establishment."

Did the FLQ not threaten to show the Prime Minister of Canada what they would do to women and children; this is what I heard on my radio.

"Like Lyndon Johnson faced with the prospect of a democratic left liberal government in Santo Domingo, Pierre Elliott Trudeau moved in." Santo Domingo is Santo Domingo, not Canada. What about Santo Domingo? "Left liberal government" might mean something entirely different to the author of the Last Post. It seems to me we have a liberal party administration in Canada now.

"Faced with a left liberal government"—was the Prime Minister not faced with caches of cartridges, shotguns, rifles, and dynamite, is he not our employee hired as an executive, along with the Cabinet Ministers, who is paid to protect the Canadian people from any enemy, foreign

or domestic?

The Last Post, unless the publisher is talking about the Royal Mail or fence posts, is a bugle solo played at the funeral of a Canadian war veteran. Where is the connection with a magazine

which apparently makes no constructive criticisms, suggest no improvements, but seems only to be trying to alienate people from the government of our country?

Harold Moore  
 ag 3

YOU SEE MESSAGE BOOKS,  
 MESSAGE MOVIES, HEAR MESSAGE  
 SONGS AND SPEECHES. I'M  
 SICK OF IT.

OH-BY  
 THE WAY,

THIS IS A  
 MESSAGE  
 CARTOON



## COFFEE SPOONS

by David Schleich

ON MAGIC (continued)

"But, here they are. On my sleeve, three spit-spots, still wet."

"Of course they're wet. You haven't used them up yet."

"Used them UP?"

"Yes, yes, yes. Must I explain everything? Anytime you wish to return to the red wall and be taken to the darkness, just press the spit-spot nearest your elbow. But beware. You've only two left after that. One to enter again and one to leave. As well, spit-spots can save you from the Blues. There are no other exits and no more entrances beyond that. Save your spit-spots, my boy."

"But, does that mean I can leave right now?"

"If you wish. But if you otherwise wish, you are entitled to a full tour of Spectraland beginning with the Yellow Kingdom where all the thinking is done. Then, we'll take you to the Blue Wall to look down into the City of the Blues. After that we'll show you the bridge to the forbidden Green Kingdom. None of us have made it to the Green Kingdom. We don't dare and you daren't dare. We're not even certain that spit-spots work there. Decide now, lad. If you return, return. If you stay, stay. Come now, lad, we've not got all day. Decide."

I decided. And the Rexpert of Orange laughed, put his orange arm about my shoulder and muttered, puffing his orange cigar,

"Now just you wait until we get to the Kingdom of Thought, better known as the Yellow Kingdom. Stick with me, kid, and you'll see it all."

The Rexpert of Orange snapped his orange fingers and instantly we were whirling about in an explosion of reds, oranges, yellows, greens. In the fury I wished that I could find my arm to press the spit-spot home.

—continued next week

## Gateway slurs Phi Upsilon Kappa

On page four of the November 3 issue of The Gateway, there was some reference to the  $\phi$ UK house. Indeed, reference to the  $\phi$ UK house which is in good taste is quite acceptable; however, when implications are so obviously derogatory as was the case in the cartoon in question, I feel obliged to demand an immediate apology. Accordingly, I request that in the next issue of The Gateway the following apology should appear:

The Gateway apologizes to  $\phi$ UK'ers.

Reverently yours  
 Frederick Stein, PhD, LLD, DDS  
 Father and Founder

C. D. Fournier, Phd, BA  
 G. R. Grant, PhD, BA  
 H. H. Heinlein, PhD, BA  
 S. F. Leslie, PhD, BA  
 J. B. Rasmussen, PhD, BA  
 Alumni  
 $\phi$ UK Fraternity

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# OBJECTIVITY: The myth that is destroying journalism

By DAVID DEITCH

(reprinted from The Nation)  
Mr. Deitch writes on economic and financial affairs for the Boston Globe

The American press is under attack from the Left, the Right and the harrassed middle. It needs reform and it knows it, but nothing less than profound structural changes will make a qualitative difference sufficient to ensure the survival of newspapers as credible agents of information about the society in which they operate.

However, all attempts thus far to accommodate newspapers to the needs of society have failed, and all the evaluations have turned out to be indexes of failure rather than progress toward some satisfactory result. Criticism that does not lead to structural change is simply an exercise in reformist frustration, and the effect has been that the press today is one of the least trusted of the country's national institutions, public or private.

Rightwing critics complain that the papers undermine confidence in democratic institutions by striking at the government. The Left insists that, by adhering to so-called balanced reporting, they in fact stabilize the worst features of an inequitable system. The confused middle is rapidly losing its faith in the ability of the daily press to sustain the image of impartiality that newspaper managements — not readers — have demanded.

## Pernicious objectivity

It thus becomes obvious that the press will not begin to cope with its credibility problem until newspaper managements acknowledge that the mystifying standard, objectivity cannot be adequately defined or achieved, that in fact it is pernicious to the society as well as to the institutions of journalism. This neutrality is demanded by newspaper administrators and editors, concerned that the news content remain under tight control; there is no evidence that it serves a public interest.

At a time when people are becoming politically more aware,

a newspaper loses credibility when readers believe themselves to be manipulated and propagandized on behalf of those who dominate the political economy. It makes no difference how they identify those powers, or whether their evaluation is right or stems from the widening circle of paranoia that seems endemic to a highly centralized society.

A commitment to the notion of objectivity has in effect become a sign of manipulation, whether newspaper managements like it or not, and the way to deal with it is to admit that the editorial function is inherently biased, that reporters have opinions of their own and that newspapers, like other large institutions, are political entities.

## No clear line

In European journalism, the rule is there is no clear line between reporting and opinion.

"We are proud," said an editor of Le Monde, "not of our objectivity but of our independence." The assumption is that the

ant as the news itself—indeed the one can never really be divorced from the other—and journalist and reader engage in a relationship similar to that of actor and audience.

In the American press, however, the fact is that many reporters try to make editorial points between the lines of their objectivity, thus inserting surreptitiously what they should be writing candidly. The trouble with using a subterfuge—however much it may clarify the point of a story—is that it still leaves the reader wondering how objective the news story is, how responsible the reporter is, what his biases may be.

The notion still prevails among writers that they should strive to be as objective as possible. It has a nice, clear-cut ring to it, but nobody has been able to tell them how to approach that elusive goal, much less what it really means. Most reporters and newspapers fall back on the idea that the proper solution is a kind of "balance," a presentation of pro

technician of the news. Advocacy, on the other hand, openly admitted, requires an exposure of self, a willingness to undergo scrutiny, and a commitment to excellence that seems very demanding.

Some reporters are thus afraid of advocacy. Those who don't feel strongly about things see no reason to take sides. Others correctly perceive that they lack the competence to be advocacy reporters, that they do not really know their "beat." A reporter cannot express his convictions about, say, education unless he has made himself an expert on the problems of school and the theories of learning.

It follows that the opportunity to become an advocate would cause responsive reporters to acquire the background necessary to acquit themselves creditably. The informed reporter would make himself known as competent to act in his new professional capacity, thus raising the general level of the profession. Those who saw the advocacy role

It would also cause newspaper managements to re-evaluate themselves politically, as they redefined the purpose and public need for the daily newspaper in the context of broadcasting competition.

Excellent newspaper men are forever complaining that they have no time to do the investigative or interpretive reporting of which they are capable. It is odd that a newspaper will boast that its state-house reporter has been on the job for 20 years, but never given the readers the benefit of his opinion on state politics, or about how that construction firm got the big contract. A reporter who knows his beat should be expected to tell readers what's on his mind as a basic part of his job.

## Technician's job

Those who see themselves as recorders of facts should be confined to factual sections of the newspaper — accidents, sports, births, and deaths — and those who want to use facts to expose larger issues should not be burdened with a technician's job. Ideally, an idea man should be paired with a facts man, or two or more frankly biased reporters.

Press releases, if important, might be printed verbatim, just like the text of a speech. Rewriting them is worth no one's time.

The market for objective "facts" has been saturated by TV, as newspaper managements well know. Newspapers must provide something more than a statistical expansion of the 11 o'clock news, but no amount of "reform" discussion will produce a new product; the conditions must change. This requires structural innovation, a radical transformation of the American daily newspaper into a social participant, not a mere observer.

Neutrality is conceivable only in a political vacuum and nothing is more political than a newspaper. The public knows this and withholds its belief from journals that venerate objectivity.

The key element in journalism, as in all writing and all art, is risk, sometimes personal risk. Newspapers will never be "ready" for personal journalism, for major changes, for a role in the events around them, until reporters and editors are willing to stick their necks out.



reader knows the viewpoint of the reporter and expects it to be reflected in his copy . . .

Le Monde makes itself credible by rejecting the myth of objectivity. It exposes all its biases to the reader, who automatically learns the security of reading "news" that is placed in a readily identifiable context. Le Monde journalists — the best in the world — have established their reputations over time on a newspaper that has given them their heads.

Readers take issue with Le Monde journalists, not with Le Monde, and do not feel that they are being propagandized by an objective automaton. The context of the news becomes as important

and con that lends itself to mathematical analysis: that is, always try to get the other side of the story, even for just a couple of lines.

## Why objectivity?

It is a puzzle why reporters continue to insist that objectivity, or balance, is the key to the good journalistic life, but one explanation may be that it permits a kind of psychological anonymity. A reporter need not reveal what sort of person he is, uncover his biases.

More important, by clinging to the myth that he is indeed being as objective as humanly possible, he can evade personal responsibility for his work; he is only a

as an opportunity to dispense propaganda would be exposed as soon as the public judged their work against the progress of events.

What is to be done? One possible course for an adventurous management could be to experiment with a program that devotes a limited amount of space each day to the opinions of those reporters who have sufficient confidence in their ability.

The space would be clearly identified as containing advocacy accounts by the writers involved, and the content would be under the control of those producing it. It would be understood by all concerned that the judgments were those of the reporters, who had acquired the privilege of stating them by demonstrating good sense, knowledge and general competence. If the experiment succeeded, it should cause a re-evaluation of space and assignment priorities.

## EUS query gets 1,300 replies; "fallacious theories" destroyed

The EUS office is providing services to all the education students and among our services, we have facilities for use of the education students, on our premises.

Our discussion room, office facilities, telephone services are open to all education students.

Students' union representatives of the education faculty are advised to avail of our facilities for keeping in touch with the students. Students at the education faculty, expect their representatives to maintain contact and report back to their faculty.

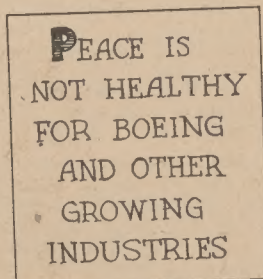
During the past one and one-half months, as office manager, elected out of the Ray Friedman Apathy Calls and Election Chaos, have met over 1,000 students and have over 1,300 responses to the education questionnaire. The education questionnaire challenges the fallacious theories about the so-called student apathy. Before disclosing the results of the empirical research being conducted, we would like all education students to show

that they are using the facilities maintained by the EUS, and consider these facilities as a necessary adjunct to their professional growth.

Students in the education faculty are invited to drop in the office, and discuss issues of mutual interest and professional development with the office. On the directions received from the student clientele this office of the EUS will facilitate the growth of multi-dimensional student services.

Presently friendly leadership is being provided in the extramural/intramural activities. Previous student activists, such as Ray Friedman, often visit the office of the EUS and continue harping on the usual strain of apathy, which in fact did not and does not exist. As students and as representatives of student opinion, we as educators have a responsibility to undertake all possible steps for personal/professional growth.

Readers are invited to react.  
Lal Sabharwal, EUS



## Now is the time to ask what WE want: Can we "Groove together"?

Like many other Canadians, I have become disturbed by the recent events that have occupied the media with kidnappings and violence in Quebec. I accuse the media because they are the carriers of information and I feel this is what we have not and are not receiving.

Several years ago we were informed of the existence of Quebec by reports of self-employed mailbox and statue destroyers along with pleas of freedom from enslaved habitants, pleas which we thought answered by the Quebec Act. The most frequently heard comment on these happenings was, 'What do they want?' Now might be the time to ask what we want.

- List:
- What is happening in Quebec?
  - Where are they at?

- Do I need them?
- Do they need me?
- Is it worth exploring whether we could groove together?
- How did this happen, them getting all the news coverage and me getting none?
- What do Quebecers do for fun, for work, for food?
- What do they have to receive?
- What do they have to give?
- What is the difference between their language and my language?
- Is there any way to communicate if we don't know each other's language?

That is all for starters and in order to maintain my concept of Canada as a nation of ten provinces, I feel I need some answers to these questions or should I just forget about it?

George McLan





## Bob Anderson ... one man's opinion

... Remnants from a mixed-up week:

... Vancouver has taken to their new NHL Canucks like a pig to gumbo, no analogy intended. Attendance in the 15,000 seat-plus Pacific Coliseum has been around the 14,000 mark for all home dates thus far, and the front office has even sold some 11,000 season tickets.

And they're boisterous fans as well. When the Canucks clashed with Toronto's Maple Leafs last Saturday, it was hard to hear yourself think straight after each of the three Vancouver goals.

As for the team itself, the last time I looked they were solidly entrenched in fourth place, a position which, if they occupy until the end of the year, will get them into the playoffs.

Not bad for a team that was called one of the worst in modern NHL history shortly after last June's draft. Critics at the beginning of the campaign said they would be lucky to win ten games. Just goes to show you that sportswriters don't know what they're talking about...

... Henry Jantzen's Manitoba Bisons go after defence of their Canadian championship in college football this weekend in Winnipeg, tangling with Queen's University Golden Gaels in the Western Bowl. The winner of that contest goes on to Toronto the following Friday for the College Bowl. I'm putting my money on the Bisons to go all the way.

... Speaking of college football, Harvey Scott and his brain trust of assistant coaches must be wondering what it takes to win in the Western Canada Intercollegiate Football League. Bears had no less than four players on professional tryouts prior to the start of the just-completed schedule: Dan McCaffery (B.C. Lions), John McManus (B.C.), Ludwig Daubner and Bob Schmidt (Saskatchewan Roughriders).

... All-star selections in the WCIFL were announced this week and McCaffery (defensive back), Mel Smith (split end), Daubner (linebacker) were Bears selected to the squads.

... By the looks of things, Barry Mitchelson could have a serious contender for the top spot in the WCIFL this season. Lots of returning vets and three or four new "rookies" could do the trick. Watch out for defending Canadian champions UBC—they've lost but two keys from last year's unit and will be tough this time around.

... Foothills Arena will be alive and smouldering in Calgary tonight when the Bears and Dinosaurs take to the freeze for their annual myriad of mayhem. Bears have Clare Drake back at the helm again, and the man has to be worth a win or five to the club.

I've been impressed with what I've seen of the icemen so far, whereas I had expected to see a stumbling, bumbling group of would-be pucksters masquerading as Golden Bears.

Drake has taken a very small nucleus of returning players, thrown in some who have had cracks at making the lineup before, and blended in some raw rookie talent. The results should be interesting to behold.

Just to give you something to think about here's how I see the upcoming hockey campaign:

1. Manitoba—12 returnees and good goaltending.
2. Calgary—Also have a good nucleus; tough to beat at home.
3. Alberta—Will be a surprise club. Could go all the way.
4. UBC—This is the darkhorse outfit. Look out.
5. Brandon—Only one or two good hockey players.
6. Saskatchewan—May be lower unless they find a goalie.
7. Winnipeg—Not much here. Will win five games.
8. Victoria—Shouldn't even be in the league.

## Hoop Pandas off to tourney

The University of Alberta Pandas basketball team will be in Calgary for the Western Canadian Women's Intercollegiate Basketball Tournament this weekend.

The Alberta women's team will meet clubs from the Universities of Saskatchewan, both Regina and Saskatoon campuses, Lethbridge and Calgary in the tournament which begins Friday afternoon.

The tournament is a prelude to the league play which begins November 20. On that date Pandas will be in Lethbridge.

In the tournament, Pandas play the University of Saskatchewan, Regina

campus, in the opening game Friday and meet the Saskatoon campus club on Friday night.

Games Saturday are scheduled against the University of Lethbridge and the University of Calgary.

Coach Kathy Broderick will have eight veterans back with the team this season. These include Nancy Melnychuk, a forward in her fifth season with the team, forward Connie Sanders, forward Lynda Phillips and guard Marge Hawkey, all of whom are in their fourth season; guard Jane Humen, a three-year veteran and centre Liz Vanderstam and guard Mandy Bailey, both of whom are beginning their second year with the team.

# It's hockey night in Calgary

## Bears, Dinnies in lid lifter

The serious shooting begins tonight at Calgary's Foothills Arena.

Clare Drake and his hockey Bears travel to Calgary to meet the University of Calgary Dinosaurs in the opening game of the 1970-71 Western Canada Intercollegiate Hockey League.

The contest is a natural lid lifter to the new campaign. The Dinosaurs finished first in last season's final standings with the Bears a close second. Foothills Arena was the scene of last year's final playoffs in which the Alberta club defeated the Dinosaurs in two straight games to advance to the national finals in Charlottetown, P.E.I.

Calgary coach George Kingston, a former Golden Bear, will have a veteran club this season. Twelve of last year's regulars will be returning to action. The Dinosaurs will be favored to be a top contender for league honors.

In contrast to the Dinnies, the Golden Bears will be basically a rookie

club. The Bears will be almost completely rebuilt from the teams which represented the WCIFL for the past three years including the national championship club in 1967.

Coach Drake has only four members of last year's club returning. Forwards Gerry Hornby and Jack Gibson plus defencemen Mike Lemieux and Dennis Zukiwsky comprise the returnees. Dave Couves along with Harvey Poon, both of whom saw action in the second half of last season, will also add experience to the club.

The addition of some fine rookies will help to offset the loss of the large number of veterans. Defenceman Steve Carlyle, from the Canadian Nationals, is a great asset to the defensive corps. Carlyle's experience will be a large benefit throughout the season.

The Bears appear to have found a fine goaltender in rookie Bob Gallo-way. The Alberta Junior Hockey League graduate has been more impressive with each start.



GERRY HORNBY  
... adds experience

The most consistent Bear player to date has been centre Dave Couves. Couves has been especially strong in the checking department.

Hot and cold hockey has been displayed by the Bruins in their exhibition games this year. The club sports a 4-2-2 record in exhibition play. One noticeable problem the club has had is the lack of shots on the net. On several occasions an extra pass was attempted rather than a shot on net.

In last Friday's Meridian Cup victory over the University of Saskatchewan Huskies the Bears put in their best performance.

The Calgary and Alberta clubs have met four times in pre-season action. The Bruins easily won the first two games at Varsity Arena but encountered a tougher Dinosaur team in Calgary, in recording a loss and a tie.

For the first time, the WCIFL will be split into two divisions. Alberta, Calgary, UBC, and Victoria comprise the western division with Saskatchewan, Brandon, Manitoba and Winnipeg forming the eastern half. Each team will play the clubs in their division four times and will meet opposite division clubs twice for a total of 20 games.

A tough early schedule faces the Bears. Two games against the Dinosaurs and one against both Manitoba and UBC could make or break any championship hopes.

If Drake can do with this rookie club what he did with that 1967 club, things should work out just fine.

Home opener for the Bears will be against the Dinosaurs on November 29.

## The Saints come marching into Varsity Gym tonight

By RON TERNOWAY

It's too bad that the Carroll College Saints can't bring some of their fans with them when they visit the basketball Bears.

Anyone ambitious enough to pay a visit to Varsity Gym either tonight or tomorrow would soon find out what a real fan is.

It's certainly not the wishy-washy Canadian variety.

Nowhere have I seen more enthusiasm and spirit at a sports event than when I accompanied the Bears down to Helena last January for games against the same Saints.

Try to picture it as I entered the gymnasium for the first time:

The place is absolutely PACKED! I could hardly find a place to sit. And the noise is unbelievable, which is hard to understand because there isn't even anyone out on the court yet.

And then the Saints appeared. As one, the crowd was instantaneously on their feet, welcoming their heroes. The band started, and the spectators broke into a vociferous rendition of "As the Saints Go Marching In" as their favorites began their warm-up. And they went absolutely wild every time one of the Saints made a basket. Remember, the game hadn't even started yet.

It came around to player introductions, and the Bears were politely greeted, but when it was the Saints' turn, the announcer was completely lost in the din of the crowd. But they didn't care, they knew who they were yelling for.

Then the referee called the teams to centre court and the game was on. I regained my hearing briefly at half time, but the rest of the time was besieged by many too many decibels for my poor little ears.

Sporadically throughout the game, either encouraged by the cheerleaders or of their own accord, the crowd would again burst into joyous, unrestrained catterwailing to cheer on their boys. They basically had one hell of a good time and what's more they were all back again the next night with no apparent loss of lung-power. I couldn't believe the stamina that these fans had.

Incidentally, the Saints won both games, but that seemed just to be an added bonus for the fans. They were having a great time, and it didn't much matter who won as long as they were entertained. And they were.

Enough said.

With the Western Canada Intercollegiate Basketball League season only a week away, I guess that it's prediction time:

1. UBC—They've lost a couple of starters, but coach Peter Mullins can always find replacements.
2. Alberta—Certainly no lower.
3. Manitoba—Weakened by the loss of Ball and Cornelius.
4. Victoria—Could be a surprise.
5. Lethbridge—Tollestrup will win a few.
6. Calgary—Coach Skip Morgan's got plenty of height.
7. Saskatoon—Not enough experience.
8. Brandon—A new entry.
9. Winnipeg—Not much chance.
10. Regina—What can I say?

The Bears get their final practice for the league opener against the Manitoba Bisons this weekend as the Carroll College Saints visit Varsity Gym tonight and tomorrow. Game times both nights are 8 p.m.

## campus calendar

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- (See ad in this issue)

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### FRIDAY THE 13th

- (See ad page 7)

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- "1984"  
Nov. 15, 7 & 9:30 p.m. SUB Theatre

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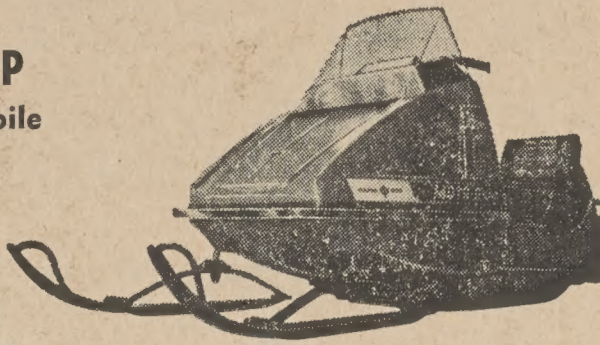
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# Our PET assailed by US press

WASHINGTON—Prime Minister Pierre Trudeau makes Vice-President Spiro Agnew look like a radical liberal, the former national chairman of Americans for Democratic Action charged.

John Roche, professor of politics and history at Brandeis University and a consultant to former President Lyndon Johnson, made the charge in a column syndicated by King Features and carried in the Washington Post among other papers.

It constituted one of the first attacks in the U.S. press against the Trudeau government for invoking the War Measures Act to counter FLQ terrorism; the Canadian government's actions previously gained immediate widespread editorial support in the United States.

"Those who consider the United States to be the most repressive society in the world might mediate on accents in Canada," Mr. Roche wrote in the column entitled Canada's Perilous Step.

"Can you imagine the reaction that President Nixon would get if he made a similar announcement? Indeed, Mr. Trudeau

makes Vice-President Agnew look and sound like a 'radical'.

"The ferocity of Trudeau's rhetoric may have influenced me unduly, but I suggest that Canadians keep a close eye on him. He relished that dreadful confrontation just a bit too much for my suspicious taste."

While asserting that he believes that "Trudeau is absolutely right in refusing to compromise with the FLQ," Prof. Roche criticizes the government's resort to preventative detention measures as provided by the War Measures Act.

"The American Constitution has no provisions for emergency powers of this sort. . . . I prefer the admitted clumsiness and inefficiency of the American system."

Prof. Roche has unquestionable liberal credentials in his association with the leftwing ADA, but as he wrote in an article of the New York Times magazine this month, his opposition to violent dissent and the politicizing of universities has cast doubts on his liberalism in the eyes of his students.

The article was entitled On Being an Unfashionable Professor and this was defined as "one who thinks that the United States is one of the least oppressive societies in history, rejects the slogan 'Free Bobby Seale', thinks that the cult of youth on the part of the faculty is a massive insult to the intelligence of the young."

Prof. Roche wrote in his column Wednesday, Oct. 27: "Under its emergency powers the Canadian government can sweep the whole separatist leadership and simply refrigerate it for 90 days."

The War Measures Act grew out of the same British precedent—the Defense of the Realm Act—that is at the root of some of the repressive laws in South Africa, the column said.

"Preventive detention . . . is a dangerous weapon to have lying around the house. And its history suggests that it is habit forming, that leaders can easily become addicted to it."

by Terrance Mills  
—From the Toronto Globe and Mail



—Joanne Gill photo

**THE KING** (who is not in this photo) has been messing around with his concubine (in the foreground), see, but he gets involved in a conversation elsewhere, right? So this other guy (the one with the blurred fingers) has stepped into his shoes, in a manner of speaking, see? He has his foot on a piece of paper. You don't see. Maybe you should go to see **The Reluctant Prophet**, a play about Jonah (also not in the photo) written by Ed Turner of the English Department, and find out what is really happening. The first dramatic production that Jubilaires has sponsored in a number of years, the play runs tonight, Saturday, and November 19-21.

## Comment

# The high cost of hot water

We at The Gateway feel it is time to expose another gross injustice being perpetrated on the impoverished masses at U of A. (That means YOU, the students.)

Several thousand hungry (but destitute) students pass through the sterile assembly lines of the SUB cafeteria every week, eating without too much question beyond the occasional belch, the relatively costly "food" offered therein.

Part of the reason the "food" is so costly is a certain padding of each student's bill with items which normally do not appear a la carte (to be paid for separately at other restaurants or cafeterias).

Since The Gateway staff has considerable experience eating in

SUB's own mess hall, we have collected a set of very concrete grievances. Not to mention several exotic diseases.

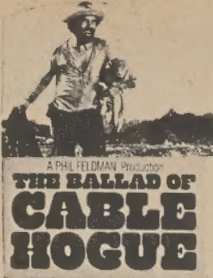
The most alarming rip-off perpetuated by the powers that be in the caf (the administration runs the service, incidentally) is that hot water, if obtained in a metal tea pot, costs the unsuspecting student 15 cents. *Not* hot water and a tea bag—just hot water. The reason given is that the pot must be cleaned (with more hot water, of course) and this costs 15 cents.

The same line of reasoning, apparently, results in tea costing 15 cents if bought in a tea pot; it costs 10 cents if in a cup. Notice that the cost must be inflated as a result of the dishes involved, since only one tea bag is used in each case.

Besides this incredible travesty in the name of edibility, a pat of butter costs 2 cents (try to steal them—no pat of butter is worth that much), a quarter of a dill pickle costs 5 cents, and a small ladle-full of lumpy gravy comes at 5 cents.

We could continue for pages with our speculations on the recycling of unused food, the actual contents of the hot chocolate machine, the age of the desserts, and other relevant questions.

Next time you eat at SUB's institution of haute cuisine, try not to think of the unsettling similarity between SUB hamburgers and Gainesburgers. Eat hearty—it's on the administration—and don't believe the vicious rumor that the administration loses money on the deal.



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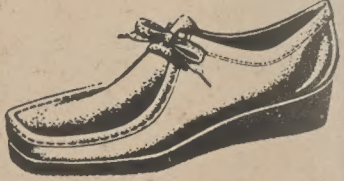
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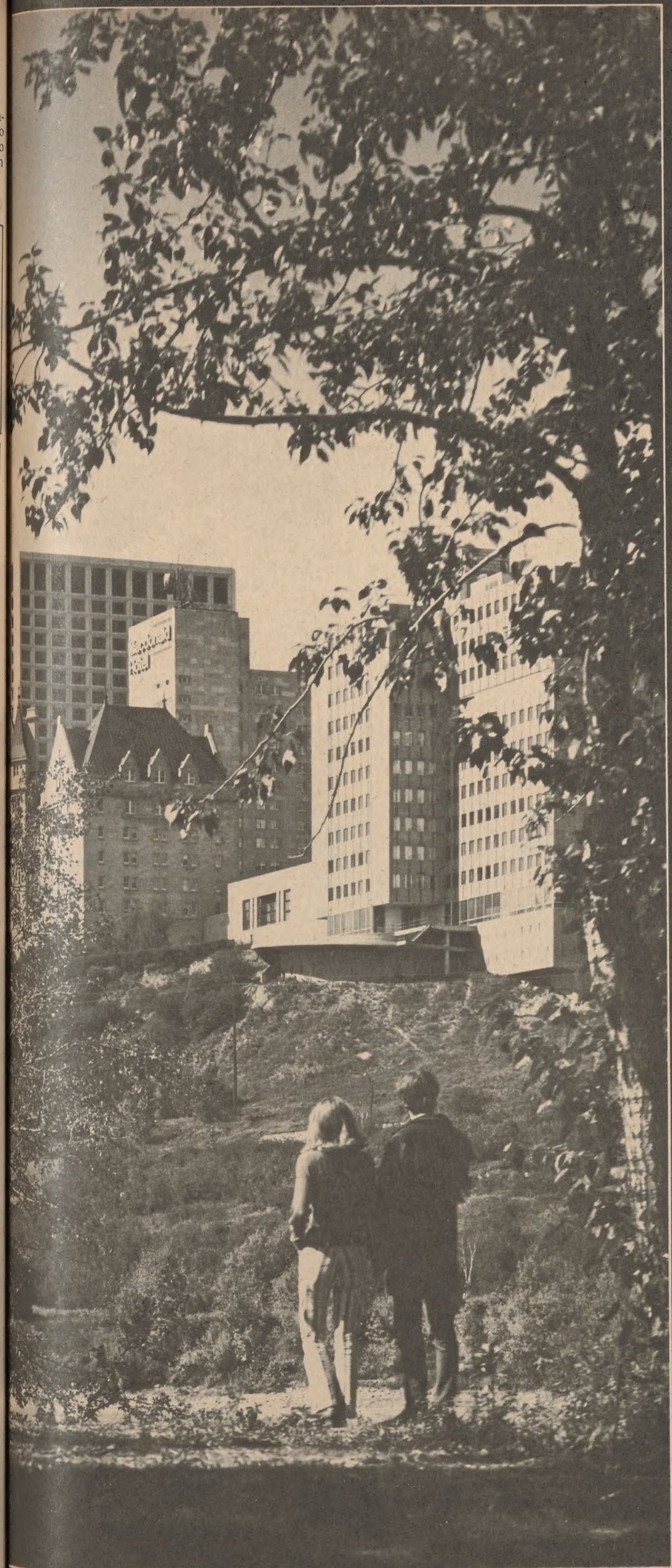
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# casserole

*Photo — The Moorish Studio  
Drawing — Bud Joberg*



# casserole

a supplement of The Gateway

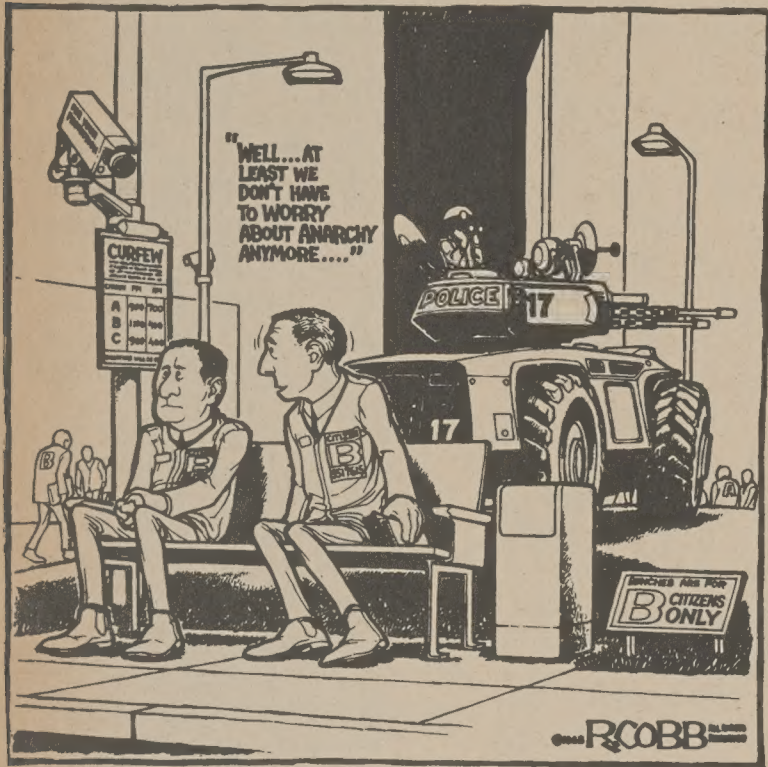
casserole editor ..... Sid Stephen

fine arts editor ..... Ross Harvey layout editor ..... Joe Czajkowski

photo editor ..... Chris Scott

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CASSEROLE PAGE 2 FRIDAY, NOVEMBER 13, 1970



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Friday the thirteenth is a bad day for most of us, and Casserole is no exception. To start with, our new Fine Arts Editor, Ross Harvey, lost track of his Symphony review—and after turning the office upside down finally recovered it on page c-12. Then the photo spread of life at the Edmonton City Market had to be done all over again due to reproduction difficulties at the Print Shop; and to top it all off, the article on pages c-8 and c-9 was run without a "credit".

"A Modest Proposal from M & M Systems" was researched and written by Gateway staffer Dan Carroll. The proposal in question is one of a "systems approach" to the problem of government fund allocation in the field of social development. In effect, what this approach would do would be to request a "bid" on a defined set of social goals from private industry, with the successful bidder then being permitted to make what profit he could on the project. It may work on bridge and road construction, but as Mr. Carroll's article points out, it's not quite the same game when the welfare of the citizens of Alberta is at stake.

"Balls and Chains" was reprinted from the *Manitobian*, the University of Manitoba students' newspaper, and places the Women's Liberation movement in an interesting perspective. The so-called "establishment press", or rather the media as a whole puts a surprising stress on attitudes towards Women's Lib; for example, it is almost mandatory for the M.C. on any variety show on television to ask his female guests, "Well now, my dear, (sly grin to the camera), what do you think about all this liberation for women business?" And the beautiful young thing sort of shakes her inducements and recites the line about women being free and equal already, and all those other (shudder) girls are doing is making trouble. Smile.

(The "Shaun Herron" mentioned in the article is about the Winnipeg equivalent of our own Barry Westgate, who, in the light of the article is doing his own bit for the cause.)

In the next several editions of Casserole we plan to present articles on the Free University North, on the Alexander Ross Society in Edmonton, some commentary on the Socialist Students Conference held in Saskatchewan recently, as well as a photo feature on "Fat Dog Femby", happening at the SUB Art Gallery later this month. Also we hope to produce the infamous "Imperialist of the Year Award" which was presented to Abbie Hoffman, as a two page poster, sure to become a collectors item or also useful for lining the cat's box.

However, in order to turn out Casserole we need your help. Many people, understandably, don't have the time to work as full-time Gateway staffers. But if you have an area of special interest which you feel might also be of interest to other students, or if you feel inclined to try your hand at researching and writing feature articles, there may be a home for you at Casserole. After all, it's your paper.

## World Premiere

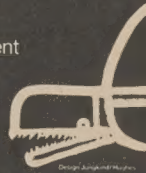
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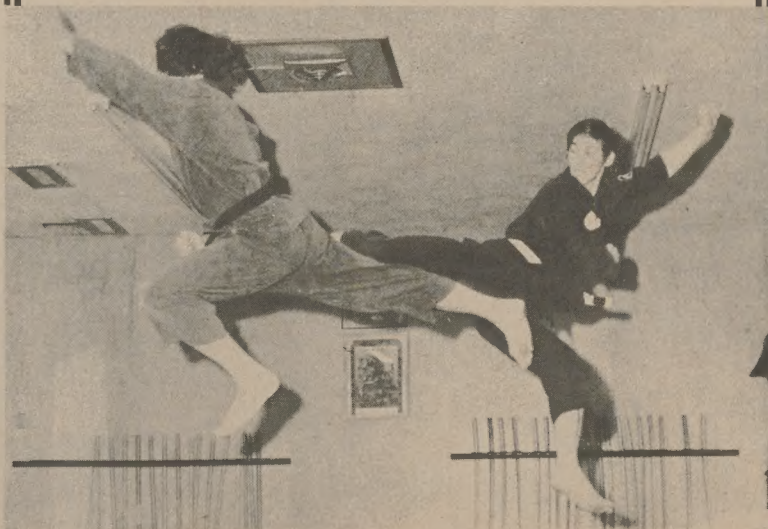
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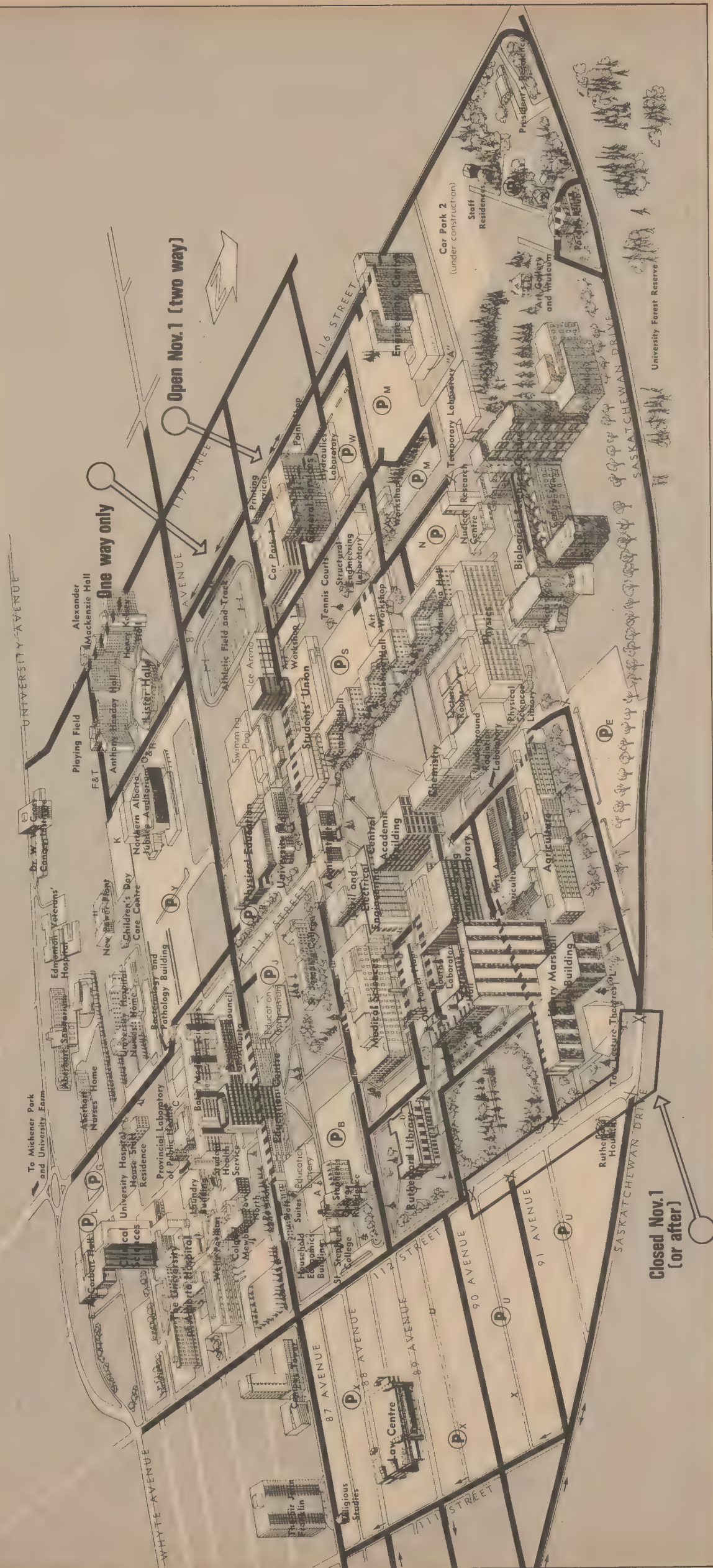
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# Motorists' guide to the University campus

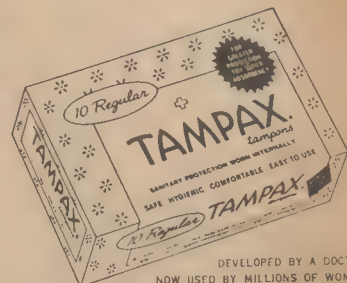
Construction has made access to the campus difficult. This map shows recent changes in roads that should be open.



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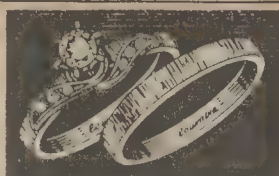
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In Europe, the market is a feature of every town and city. From the huge "halles" of Paris (now removed from the right bank to the outskirts of the city, into a more sanitary if less interesting surroundings), to the small weekly markets of the rural towns, these provide the producer to display his wares to the public, unhindered by the presence of a middleman whose interests may not reflect those of either party. In the small Belgian town where I used to live, the market was a monthly affair, and on the first Wednesday of each month, you could lie in bed and hear the cattle being driven through the streets, listen to the shouting of workmen erecting stalls while you ate breakfast, and later on walk down to the "place" and mix with the crowds.

Everything was for sale at the market. Clothing, vegetables, wine, fruit, fish, meat cut to order, get your shoes re-soled here, buy a few chickens there.

No plastic bags in **this** store; no individually-wrapped slices of cheese; of **course** you can squeeze the tomatoes, else how can you

be sure they're what you want? And through it all, people, not frantically shoving chrome-plated garbage cans on wheels up and down long aisles under an off-white ceiling, but talking, meeting one another—existing together on a common level.

Well, O.K., you might dig Safeways . . . if you groove on having your lettuce sprayed with water to stimulate freshness, fine. If you can get off on frozen TV dinners then the markets wouldn't be the place for you.

On the other hand, it's well worth a trip to 97th just up from Jasper to see it.

Saturday morning is the best time, and allow yourself at least two hours to look around. Buy some potatoes with the earth still on them, live fish in the fish stall, organically grown carrots, lettuce at 25 cents a head . . . and none of the impersonality of a big supermarket. Bring a friend, and your own bag to carry home what you buy.

Or don't buy at all, just watch the other people and feel the good vibes . . .

Sid Stephen

(Picture spread on pages c-6 and c-7)





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***Terry Malanchuk photo spread***

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# A modest proposal

"What's good for M&M is good for the world."

At least, that's what Manning and Manning Systems Research Ltd. would have us believe.

M&M, the creation of Ernest C. Manning (President) and his son E. Preston Manning (General Manager), has recently introduced an organizational concept known as the "Request for Proposals" which proposes to lead private enterprise into the brave new world of social service.

The RFP concept itself is neither new nor revolutionary. What is a new twist is its application to social services. Let us suppose that a government wanted a social task completed or a set of social goals attained (for example, the solution of the housing shortage). Under the plan, a "Request for Proposals" would be issued to private enterprise by the government. This RFP would contain the objectives the government wishes to achieve, any guidelines the government wishes followed in their achievement, an estimate of the amount the government is willing to pay to get the desired results, a target date for attainment of objectives and, of course, a deadline for receipt of proposals.

What M&M calls the private sector (corporations) would reply to this request, competing for the contract to do the job.

These competing proposals would be evaluated on the basis of the qualifications of the respondent for attaining the objectives proposed (including relevant experience, social responsibility and evidence of enterprise and initiative), soundness of approach, quality of planning, feasibility, probability of attainment of objectives should the proposal be implemented, and "cost effectiveness" of the proposal. Cost effectiveness is a measure of how much the proposal will contribute toward the achievement of objectives per dollar spent by the government. Any profit the respondent would make would come from the surplus left after attainment of the objectives. Thus, the more cost effective the proposal the more profit the company would make.

**"... the marketplace is the most efficient allocator of resources."**

M&M is very vague on the actual mechanics upon which the respondent would make a profit.

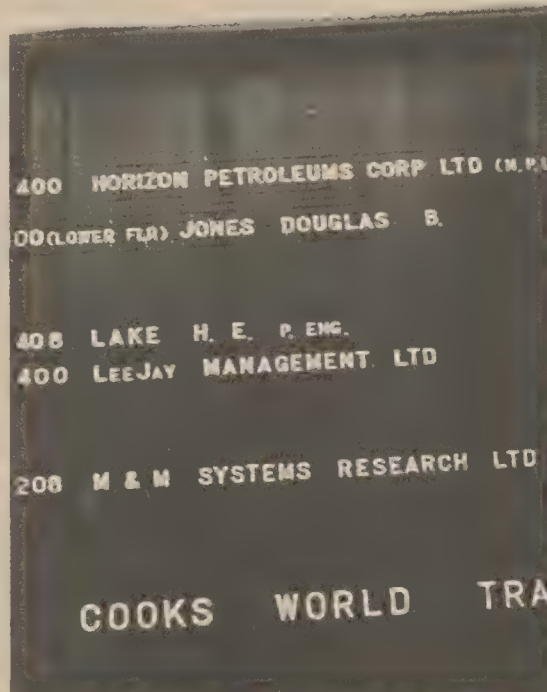
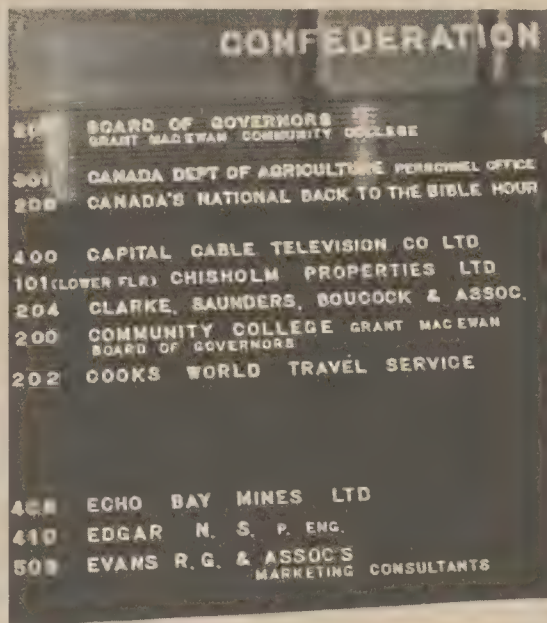
Basic to the RFP concept is the use of systems planning and the reliance upon the myth that the marketplace is the most efficient allocator of resources. Systems planning is a technique whereby any social organization is viewed as a "system", as a set of interrelated components which converts resource inputs into specified outputs.

After evaluation and selection of the most desirable proposal a contract (misnamed a "social contract" by M&M) to achieve the objectives would be awarded to the chosen company or group.

The whole object of the game is to get the most for your money (use of the most cost effective approach) and to provide a new frontier for private enterprise in the process.

The RFP plan has been attacked by a

number of groups: the Alberta Association of Students, the Alberta New Democratic Party, the Humans on Welfare Society and the Edmonton Social Planning Council. Grant Notley, provincial leader of the NDP, said "The RFP concept is nothing more than a clumsy effort to foist private enterprise mythology on the social welfare system."



The defence of "private enterprise" is a required article of faith for the business community. The faithful assume that the individual promoting his own economic interest promotes the well-being of the whole society. Proponents of the doctrine hold that in a market system the enterprising individual enriches himself in competition with others by providing services useful to the community. Success is the natural reward of the diligent and intelligent, and failure the natural punishment of idleness and folly—if you work hard enough you'll succeed, if you don't succeed you haven't worked hard enough.

Of course, a basic corollary to the tenets of the Faith has it that the provision of public service by the government is a burden on private enterprise. Trumpeting the virtues of free enterprise, M&M has composed a variation on an old theme. The song has it that government has encroached upon the domain of private enterprise and it's time private enterprise won back their rightful jurisdiction over social services. It is interesting to note that most of these social services were introduced during the reign of Premier Manning's government over Alberta.

**"... vested interest in maintaining the status quo."**

The myth is that allocation by the market system cannot be improved upon and that by shifting resources from the public to the private domain there will automatically result a more efficient allocation of resources.

While explicitly recognizing that "private enterprise and private capital have played a leading role in creating many of the social problems which presently plague industrial and post-industrial societies M&M argues that the cure is another dose of the same. Social problems aren't created exclusively by short-sighted governments (including Sacred governments); they were created largely by short-sighted corporations who like the system the way it is and have a vested interest in maintaining the status quo. What M&M is proposing is that the rich man treat the problems he created by getting richer.

*Note that I said treat. The private enterpriser has no interest in solving these problems, because the solution would mean the end of private enterprise. The attempts of private enterprise to solve a problem seem to invariably result in the sort of myth-based, value-loaded baloney found in the RFP plan, for the simple reason that private enterprise is not about to propose to eliminate itself.*

It is patently absurd to argue that the profit motive should replace rational social value judgements in determining the allocation of resources or the implementation of programmes.

It is just as absurd to rest on the myth of governmental inefficiency to justify the intrusion of private enterprise into the field of social welfare.

Grant Notley's reply to this was: "While proponents of RFP argue that harnessing the corporate sector will increase efficiency, the opposite is probably true. Supporters cite the aeroplane industry and even the military-industrial complex in the U.S. as an example of what can be done. Two more appalling examples would be hard to find. America's massive aerospace and military expenditures not only constitute distorted national priorities, but as more evidence comes to light, it is now clear that both programs contain examples of price fixing, cost plus contracts, and enormous profits. Modern corporations may or may not be efficient in operation, but beyond question, they are skilled in the price fixing that dominates North American commerce. Rather than saving money, private enterprise in the field of social welfare will result in open season on the pocketbooks of Alberta taxpayers."

**"... it appears government is**

The source of hard to find. M&M ing evidence, that the social services mon government and still manage to conclude cluded in the cost concealed expense culating it, evaluating and monitoring con appears that the ne greater under RFP,

Corporations wh sources will have the in attaining a "social most resources? Wh to the south, of American owned and running our health, housing is a very real to assume that contr of expertise, resource go to American cor poraries in Canada, for peritise and experien to techniques used in gramme). The RFP opportunity for Am itself just so much dian economy.

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M&M's propos They propound the make the present st rather than understan the problems. They system that created proposal is symptom of vision which shows causes of social p end-of-ideology my problems can be sol ture of present socie niques at hand. The own contradictions.

**"How does one dignity, individ tion or happiness**

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... from M & M



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minimum of 350 men and a maximum of 1,000 men." This is maintenance of the people caught up in a social problem, *not* a solution of that problem.

Note the incestuous relationship between the Social Credit government and Manning and Manning Systems. Here we have a prime example of private enterprise and government working hand in hand, with the private enterprise no doubt making a handsome profit. Of course, there is no relevance at all to the fact that the president of the company was also leader of the party for twenty-five years. Here is the originator of the RFP concept in Alberta also planning specific RFPs (the Single Transient Men's Hostel), chairing the committee which evaluates proposals, negotiating contracts and (no doubt) monitoring the contracts. Of course we can expect impartiality from this close circle of friends: they will impartially lead the people of Alberta around by the nose. Isn't democracy and the private enterprise system wonderful?

The RFP concept has never been debated in the Legislative Assembly and was implemented on the basis of an executive decision. RFP will remove the people of the province still further from the actual control of the enterprise or social service—the chain now runs from people to legislature to executive council to department. Under RFP it will run from people to legislature to executive council to department to M&M to contractor. Yet, M&M is concerned with the growth of bureaucratic structures!! Introduction of RFP will only make the people's voice much, much more ineffective in the day to day business of government.

Even M&M concedes that there are objections to a role for private enterprise in social services:

- That private enterprise is wrongly motivated and improperly equipped for social action.

- That the research and development capabilities of private enterprise are primarily in the physical and engineering sciences rather than the social sciences.

- That private enterprise invariably tries to take the cheapest and quickest route to a given destination—a route which may be totally unacceptable when human development is the goal.

- That private enterprise cannot communicate effectively with needy people, and does not take advantage of existing opportunities to facilitate human resources development.

They also fully suggest that these be taken seriously.

If M&M as the enthusiastic purveyors of the RFP concept see such problems, there appears little evidence for its probable success.

Obviously the Socred government sees in RFP a dramatic breakthrough in social policy. Unfortunately this is just not the case. Instead, we see private enterprise out once more to line its pockets from the public purse.

M&M's request for Proposals should be returned to the backrooms from which it came. The sooner the Strom government realizes the intent of the plan and abandons it, the better. What's good for M&M is actually only good for M&M's bank account, not for the people of Alberta.

# Systems

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The other alternative is to go without soft drinks at all. After all, Molson's and Labatt's are really cheerful about refunds, and their product is probably just as good for you as Coke.

But some of us like Coke, and we don't want to buy it in tins or bottles that have to be thrown away. So Coke advertises in our magazines that they have the bottle "for the age of ecology".

Maybe if Coke was really interested, they would stop making non-returnables altogether. Chances are the other manufacturers would follow suit. Then kids would collect bottles again. And stores would offer refunds. And we wouldn't consider the "age of ecology" advertisements such plain hypocrisy...



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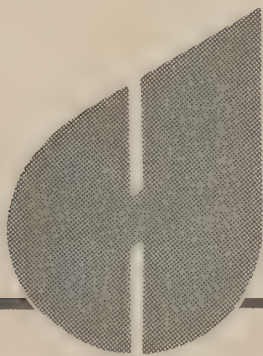
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# BALLS and CHAINS

*"Men and Women must receive equal pay for equal work in production. Genuine equality between the sexes can only be realized in the process of the socialist transformation of society as a whole."*

—Mao Tse-Tung

The Women's Liberation Movement and its sister groups have been the targets of a fairly steady flow of invective from the North American press. This is not surprising. The torrent of irrational abuse directed at Women's Liberation is a result of the fact that this group has, as its basic goal, the politicization of a very large section of our society.

This realization terrifies the North American press oligopoly and the interests it represents.

The factor which makes the women's liberation movement a danger to the North American establishment power elite is similar to the factor which makes the Black Panthers "dangerous." These organizations, in addition to having a definite ideological base, also have a very real and clearly defined political base: The Panthers have a strong popular following among the masses of oppressed blacks in America. Similarly, Women's Liberation is developing a solid political base among the exploited women of North America.

The considerations which motivate

women to become involved in Women's Liberation are not the type of esoteric nonsense which motivates far too many movements which seek mass political support. Like every successful revolutionary group in history, Women's Liberation is based in analysis of a concrete situation.

The oppression of women in our society is not an abstraction, but an objective fact.

The fact which is just now becoming apparent even to many Women's Liberation members is that the oppression of women is an integral and necessary part of our society. In order to terminate the oppression of women our society will have to experience an upheaval probably unparalleled in the history of North America. The type of research and analysis currently being produced by women like Kate Millet (*The Politics of Sex*) and Torontonian Peggy Morton are indicative of the positive nature of the women's liberation movement, i.e. it indicates that women are analyzing their oppression in terms of its social and economic causes.

The fear which the women's liberation movement seems to instill in some women is not a function of the movement's ideology, but rather, of its tactics. This is, of course, to be expected. The reason why many women

object to these tactics is simply because they do not correspond to the realization of the feminine role in North American society; i.e., the objection to the tactic is in many cases a symptom of the disease which the tactics are supposed to help eradicate.

Even many women who object to the women's liberation movement are aware of their oppression. Introducing such women to a realization of the nature of their oppression should be a major concern of women's liberation.

The idea, however, that women's emancipation in North America can be achieved as a result of reformist actions should be relegated to the scrap heap of history where it belongs.

The only countries where women have achieved any measure of equality are those countries which have experienced a revolutionary transformation in their social order. The Soviet Union, for all its drastic social faults, has been a leader in the emancipation of women.

In China and Cuba, women have a degree of status comparable to men, unparalleled in any Western society. Even in these societies, however, the vestiges of male domination remain. The remnants of centuries of oppression are not dismissed merely by a socialist revolution. They can, however, be attacked within the structure of the revolution, particularly when

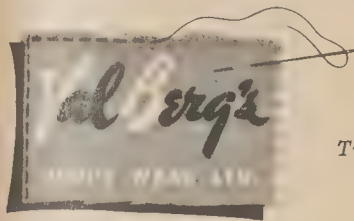
Lenin, Mao and Castro have all paid particular attention to this question.

Thus, the Women's Liberation movement is attacked by reactionaries precisely because it is potentially a genuine and effective revolutionary movement. It is rather peculiar that the reactionary media has come to this realization before many people on the left.

The women's liberation movement is being radicalized by the very fact that they are learning that their oppression is not a mysterious metaphysical entity, but rather, part of a conscious design. The reactionary attacks on the movement, in fact, have the effect of raising the movement's consciousness.

Thus, Shaun Herron plays a much more important part in raising the level of some women's political awareness than so-called progressive groups which try to incorporate women's liberation into their structures.

The fact that Women's Liberation relates more directly to reality than most North American left movements raises its importance above any consideration of its present numerical achievements. At this stage of development in North America concrete analysis and emphasis on dissecting real situations are more important than numbers games. Equal power to Women.



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## Archer sinfonia highlights ESO

# Orchestra displays depth, beauty

Having walked for two to three hours since noon, you have been impressed by the soft sloping beauty that surrounds you on every side in this perfect white winter tundra. There are few trees, some stunted shrubs, and always the omnipresent hush of snow. You have come to a small ridge that rises possibly thirty feet above the level of plain. Slowly, laboriously, for the air is stranglely thin, you climb to the top. And then you are on top. And the sudden intake of air pierces as a rapier through your lungs; and this stark white beauty is everywhere and all around and forth and back and on both sides. There is nothing on Earth save absolute white omniscience.

The above sorry description will have to suffice in describing the intense feeling of "northernness" I get whenever I hear one of Violet Archer's compositions. More than any other composer that I have heard, she captures what I feel to be the spirit of Canada's north.

Her Sinfonia, given its world premiere Saturday night by the Edmonton

Symphony Orchestra was no exception. The magnificently sharp yet broad images that the music evokes are nothing short of beautiful. All tones and shadings in the orchestra are carefully controlled to enhance this feeling of spaciousness.

Consisting of three movements, the piece was to display a collection of feelings and emotions. But, whether the composer intended it or not, these feelings were all subordinated to the greater overall effect of the expansive. And I personally would have it no other way.

\* \* \*

The rest of the program on Saturday night amply demonstrated one of those amazing metamorphoses that occasionally grip the ESO. From a mediocre first concert, the orchestra rose to give a performance of uncommon skill and magnificence. To add to the effect, having already embarked on a truly ambitious program, events were further complicated by a last-minute change in program.

The concert started with three selections from Wagner's "Der Ring des Nibelungen", respectively, Siegfried's Journey to the Rhine, Siegfried's Funeral March; and, The Ride of the Valküre. In the Rhine Journey, the phrasing was very well controlled, especially in a beautiful French Horn solo. The beautiful full brass choir was what made the Funeral March. Mr. Leonard displayed a fine feel for sorrow and mourning while simultaneously moulding the brass into a unit of total regality and deep magnificence.

The Ride of the Valküre was brazenly frenetic as the full sound was sent surging through the auditorium. The only thing that could have made it any better would be to have doubled the size of the orchestra.

The final number, Richard Strauss' "Till Eulenspiegels Lustige Strieche" was a well-played story about a roguish medieval German prankster and his eventual tragic undoing. It is a surprisingly light work for Strauss, and the orchestra played it with very understandable interpretation.

The other two numbers on the program were Liszt's First and Second piano concertos. The second was substituted for Liszt's Todtentanz when a mix-up in music occurred.

The soloist in these two pieces, Tamas Vasary, proved to be a truly exceptional performer. His absolute mastery and control of the instrument was wonderful to hear. His precision is beyond reproach. And, unlike many concert pianists, he does not engage in a sonic dual with the orchestra but rather blends so well that the piano becomes simply another instrument in the orchestra with possibly an amazingly demanding part.

The orchestral playing solidly backed up the fine sound Mr. Vasary produced (although the orchestration in the second concerto could only be described as dull), and the united performance was very well done.

If all succeeding symphony concerts are like this last one, it is indeed going to be a good year for the Edmonton Symphony Orchestra.

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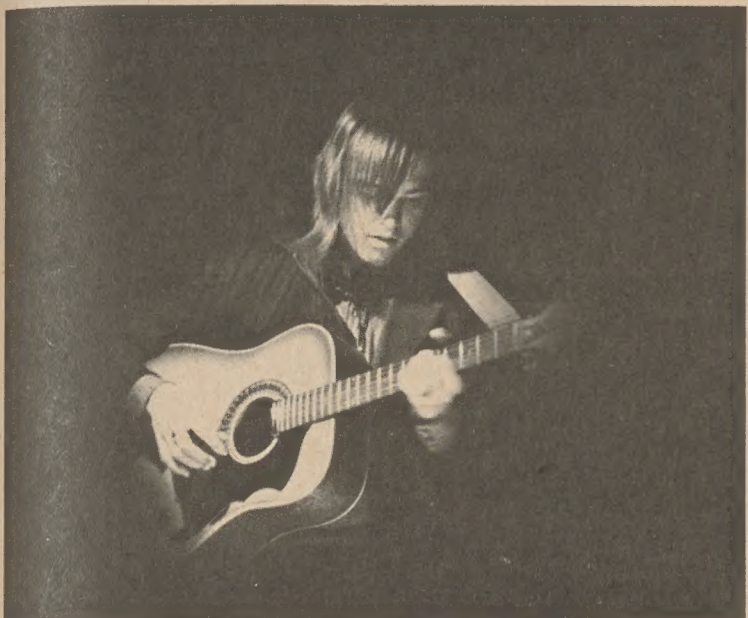


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# The band and it's audience are together . . .



**MANNA GUITARIST LARRY REESE**  
... at RATT last Friday night

## And it's really good with Manna

When a band and its audience are together, it can really be good. And that's the way it was when manna played to about 150 people at RATT Friday night—really good.

There seem to be two different kinds of bands in this city. One kind plays a lot of "acid Rock" that they wrote themselves. They usually turn their amplifiers full blast. The other kind can be found in places like the Riviera playing "Ob-la-dee" a lot. Well Manna is a bit different. While they play their own music, they leave your eardrums intact.

The musicians of Manna have been together for only a few months, but they have already managed to evolve their own

distinctive style of music.

Actually, they have several distinctive styles. The songs that leader Larry Reese writes are very lyrical and poetic, like Joni Mitchell's or Leonard Cohen's music. Organist Chuck Carson writes songs like "McKenzie Valley Gold Rush" that are reminiscent of the Band. Bass guitarist Jan Randall's "Snazz" reflects his interest in jazz.

Singer Bev Ross' "Ballad of John Hammer" is about the coast of Newfoundland, although it was inspired by the Saskatchewan River valley. Manna isn't afraid to inject a little humor into their performance either. They protest electricity in "Electric Rag"

in the same way that Country Joe and the Fish protest Vietnam.

With "The Wizard", all of their various musical styles came together in a very beautiful way.

Since they have been together, the group has played dates in Alberta and Saskatchewan. In the near future they will be cutting two single 45's with RCA. After that they are planning a tour with either Arlo Guthrie or The Original Cast.

Since they are a pretty new band, there are a few rough edges still showing. But if they keep improving, they could be a band to watch.

Barry Brummet

## Dale Hillary is "too esoteric"

Judging from the reaction of the jazz freaks who turn up at Room at the Top on Sunday to hear Dale Hillary and his group go at it, there is still a hard core of support for jazz in Edmonton. What seems to be lacking is any reasonable degree of growth in this support. The closing of the old Jazz Door years ago, and the demise of the jams held at various pizza places, with nothing comparable to replace them seem to point this out all too clearly. Perhaps the best explanation which one can derive from Sunday's show, for all this, is that jazz has simply become too esoteric for popular taste as was clearly illustrated.

Individually, the members of the group were good; notwithstanding the rather exaggerated images they projected. The sax player had excellent control over

his instrument which he demonstrated with each solo: the drummer displayed a fine degree of independence, and the trumpeter (except for a poorly tuned instrument) and bass player were both competent, if somewhat uninspiring. Unfortunately, the total of this was somewhat less than the sum of its parts.

The range of their selections certainly cannot be criticized, extending from an old Charlie Parker be-bop number through Theolonius Monk's Blue Monk right up to a piece based on the theme from Frank Zappa's Willie the Pimp. However, rather than trying to present these pieces as complete works of music, the group seemed to use them merely to exhibit their own personal proficiency on the individual instruments. Technique and form

superceded musical content and the music lost by it. Indeed listening became more of an intellectual exercise than anything else as the solos, which are the development of the basic theme, became more and more abstract, with little to show the listener how they had been derived. Only when this was coupled with a driving rhythm or some other emotional force, something which could be grasped, could I get fully involved in the music.

Because of the sheer difficulty in comprehending jazz and in grasping its musical forms, Dale Hillary has somewhat limited the audience to which his group can play, but if you want to hear some good musicians showing their skill he is well worth hearing. And to do the sax-player justice, he was fantastic.

—John Faulds



**Dale Hillary and company played their jazz for the Sunday faithful.**

## Fine Arts



## Bergman films mark Religion, Art Festival

The two week Festival of Religion and the Arts that has been going on since October 30 is ending this weekend.

The Festival, sponsored by the Anglican, Lutheran, Roman Catholic, and United Church chaplaincies, was designed "to explore some of the religious expressions implicit in art, poetry, drama, dance and film, and through the media of the arts to raise issues of religious concern to the university community and the general public."

One of the highlights of the Festival was an Ingmar Bergman film festival titled "The Theology of Bergman". This festival consisted of six of Bergman's best films including "The Seventh Seal", "The Virgin Spring", and "Through a Glass Darkly". (The last film in the series, "The Silence", is playing Friday 13 at noon in the Student's Union Building Theatre.) These films together constitute Bergman's concepts of Man's position in the universe and his relation to a god that may or may not exist.

There was also an Alex Colville Art Exhibition in the Students Union Art Gallery from October 26 to November 13. The exhibition, consisting of paintings, serigraphs and drawings, was drawn from the artists personal collection, and from that of Dr. Helen J. Dow, an associate professor of art at the University. It is Colville's

theory that the real aim of art is "to render visible the mysteries of the supra-natural world." Thus Colville draws heavily on essentially religious themes.

Elsewhere, a multi-denominational night of poetry, song and dance took place on November 3. There was traditional Christian verse, Buddhist verse, Gregorian chants, a modern folk mass, and Hebrew folk songs and dances.

On Sunday, November 8, there was an actual celebration of the old Latin Gregorian mass in St. Joseph's College Chapel. And Wednesday, November 11, was marked by a contemporary dramatization of some excerpts from Macbeth.

The final activity of the Festival will take place on Sunday, Nov. 15, at 8:00 p.m. at the Lutheran Service Centre where Professor Walter Schienbein will draw out the modern implications of the classic epic poem, Paradise Lost, by John Milton.

Such a festival as this can only be of tremendous value in a community and civilization that is currently in search of new definitions for essentially old relationships. Thus, viewed in a cultural and social context, the Festival of Religion and the Arts is not only a valid cultural experience, it is also a necessary activity for any thinking, dynamic society. Let us hope that such festivals become common events on campus.



# studio theatre

## "Antigone"

The one-time topical and thinly veiled attempt to expose power politics and military rule must have been a matter of life and death to Parisians in 1942. However, Jean Anouilh's *Antigone* failed to recreate some similar degree of urgency in us today.

The story evolves around Antigone who defies her uncle Creon, the King, on pain of death by burying her brother who is left to rot in the sun. Anouilh questions the stands taken by Creon and Antigone, and exposes the absurdity and futility of their actions. Creon's son, Haemon, is engaged to Antigone which deepens the drama and lends the play another dimension.

The role of the chorus was handled beautifully by Don MacQuarrie who at one and the same time removed us somewhat from the actions and got us more interested in them. It was Don MacQuarrie more than the scenery of the six stone columns and the Greek background music who was responsible for setting the tone and mood of this play.

It was a shame that this quality could not be sustained throughout. For a starter, Antigone and Haemon (Richard Fowler) were badly mismatched in physical appearance, coming across more like a brother-sister act than an engaged couple.

Antigone's ridiculously over-stuffed nurse (Eve Crawford) overacted and her agile facial features were distorted to comic grimaces. Miss Janet Fleming as Antigone was quite successful in portraying a wide range of emotions.

The carefully created illusion of the theatre was brutally talked to death during the Creon-Antigone encounter. I wish that Jean Anouilh had left his political views at home and had concerned himself more with the dramatic aspects of his play. The role of Creon played by David Marriage is an unthankful one since he is singled out to become the playwright's mouth-piece and in consequence bores us immensely.

The play came alive once more after this lengthy dialogue and we witnessed a moving scene between the First Guard and Antigone. Peter Mueller as Jonas, the First Guard, turned a minor role into a major one. His performance was pleasing throughout and one could relate oneself to him. The other guards and the messenger gave the cast strong support.

The language itself was repugnant. This resulted in a violent clash between the classical subject matter and the jazzed-up jargon and modern costume. Such lines as "Suppose my pals spilled it to the relief" tended to create more of a comic than a tragic effect.

My quarrel is more with the play than the performance. I got the impression that the actors on the whole were trying hard but there is only so much you can do within a straight jacket.

—Heiner Wesemann

## "Masks of Angels"

There they were: Margo, a prostitute, and Petro, an invalid war veteran, selling Carnival masks in front of a tavern in Athens. Their former sweethearts, married to one another, were trying to elude each other with the aid of masks which they purchased in front of the tavern. Finally, the man (Don MacQuarrie) caught up with his renegade wife where as the two on the outside slowly developed some sort of mutual tolerance and affection.

Margo (Eve Crawford) was supposed to be a fallen show-girl. However, the director, Thomas Peacocke, was obviously not content to establish that fact during the course of the performance. He had to clutter Miss Crawford up with every conceivable clichéd item of a whore's costume: from smeared make-up and red brassiere to a padded derriere. This overdone appearance left little room for expression on the part of the actress. She tried to amplify the preconceived notion of a harlot by the use of hardened facial expressions and by her voice. However, she changed back and forth from a suitable tough and raspy voice to one of unbecoming sweetness.

Don MacQuarrie portrayed Margo's ex-lover in a realistic and convincing manner. The entire stage was alternately bathed in blue and red lights. In the script it says that "the neon lights outside the tavern change color from blue to red, and back again to blue . . ." That fact was totally obscured and no one realized what these lights were and why they were changing back and forth. Most of the symbols were lost due to repetition. Petro's attempt to reach out and communicate by offering cigarettes and chocolates to Margo backfired and in the final analysis was reduced to a running cigarette commercial.

The show was based upon Naturalistic principles where one is supposed to enjoy wallowing knee-deep in utter reality. Due to an artificially contrived plot and a heavy-handed production this show did not generate utter realism or much enjoyment either.

—Heiner Wesemann



FOR ANTIGONE, INCEST BREEDS

—Chris Scott photo

. . . grave trouble

# Fat Dog Femby strikes back!

Take one giant step backwards. You are now where the art scene in this city will be after Thursday, November 26.

Fat Dog Femby is coming. With his Mutilated Funk show. We tell you this so that you should be prepared.

The entire east wing of SUB will be turned into a total arts happening. You will be confronted with light, sound, lasers, form and power in the shape of six kinetic sculptures by Nick Roukes of Calgary. You will also be asked to sift through a bog of goodies by members of the Art Department as they commit their annual staff show (remembered

from last year for its bawdy paintings).

During the evening the Gallery will be the site of a coalition of music and poetry by Bill Shandro, and readings and folk singing and carryings on by all sorts of poets and things. The Music Room will house those wishing to experiment with video equipment. Those wishing to get in on the ground floor of this project should see the gallery staff, on the ground floor of SUB, before Fat Dog arrives.

(Look out, we're going to hit you again.)

The hallway connecting the Gallery and theatre will be reconditioned as a Persian market, where poets, Persians, artists and

hookers will be selling poems, Persians, art and hooks. Faces will be painted, graffiti written, paper planes flown, pots thrown. Magic Music will be in concert, dancers will perform, Water Webb Band and Chief Joseph will play.

Like an overweight Buddha, Fat Dog will preside, attended by his mother. Harvey G. Thorgirt may well make an appearance. As the Walls bend inward and the glass shatters, as the well-coordinated environment of SUB begins to melt and run together, the audience will become performers, creating in one another their own environment, becoming actor and activity.

Aaaaaaaagggggghhhhh!

# Dialogue can't sustain the play

If you are British or enjoy British humour, then perhaps you might get something out of watching Citadel's *Staircase*.

Two aging queers, after twenty years of togetherness, find their marriage on the rocks. The bone of contention is Charly's public female impersonation which results in a court summons. Pudgy Harry feels slighted by his mate's flight of fancy. In the ensuing discussions a lot of dirty linen is washed but in the end all is well and they make up.

Harry Leeds (Tony Lloyd), the whimpering, bald-headed motherly type, was no match for caustic Charles Dyer (Kenneth Dight), the other half of the barbershop duet. Charly delighted in cutting down his partner nearly as much as Harry enjoyed being the victim. The latter's soft-shoe shuffle and pouts managed to arouse some sympathy. Charly in contrast was overdone; mouthing his lines well but lacking conviction in the acting department.

Phillip Silver designed a realistic set, depicting a typical old-fashioned barber-shop with a symbolic indication of a staircase rising over top of the room.

The intermission music was about the liveliest item serving the two-fold purpose of waking

you up and keeping you that way a little longer.

The only humorous part of the whole production was the dialogue. It was witty and charming but just not enough to sustain an entire evening on its own merits.

The last scene where Harry

finally shed his inhibitions and donned a wig worked well. However, at this point a single scene could not save the day. Charly uttered repeatedly: "If only it hadn't happened." I feel the same way.

—Heiner Wesemann

# "Threnody"-- a new music

A new concept in musical interpretation and communication will be displayed on November 22 in Convocation Hall at 2:30 p.m. and 8 p.m.

The Edmonton Youth Orchestra and the Centennial Singers will give the Edmonton premiere performance of R. Murray Schafer's "Threnody for Nagasaki". This work, composed in 1969 in Vancouver, is an aural description of the brutality and horror of the second atomic bomb blast.

"Threnody" employs entirely new concepts in orchestral and vocal sound. All players, signers, and speakers read off one standardized score. This not only promotes unity of sound, it also permits all factions of the piece to integrate and come together

into a far more emotionally cohesive whole.

The orchestration itself is new. Combined with orchestra and chorus, there are five speakers who interject actual recorded interviews of people who saw and were affected by the holocaust. These interjections add greatly to the dramatic effect of the piece.

Also, there is a large part for electronic taped sound. This sound is synthesized right into the overall sound of the orchestra and chorus and is instrumental in creating the overwhelming effect of outrage and shock.

This major work by a Canadian composer represents the initial exploration of a whole new area of sound and as such, it is worthy of attention.



## Movies:

# Woodstock: Four-Dollar Revolution

The following article first appeared in the October, 1970 edition of *Ramparts* and is reprinted here with their kind permission.

According to all recorded accounts, the Woodstock Music and Art Fair, held August 15-17, 1969, in Bethel, New York, was the biggest and grooviest youth jamboree the world has ever known. "No one who was there will ever be the same" was the theme of responsible and irresponsible journalism alike for weeks following, and is now the key line in the coordinated promotion of a variety of fallout products, from emblazoned T-shirts (sold as far away as Paris) to this movie. The White Panthers and other hip radical groups have organized a boycott against the film on the grounds that it is a culture rip-off; this assumes that Woodstock was "ours" because we went there, the same way we assume rock is ours because we listen to it, and that all long-hairs are "us." It would make more sense to suspect long hair, and boycott rock. The movie we can ignore: Woodstock was made, not for those who wish they had been there, but for those who never would have dreamed of going.

As much equipment must have been trucked to the site to make the movie as to put on the festival. The color and sound are super-quality; the wide screen jumps from single to double to triple, and the sound sources can move with the image. But though rivaling the original in scale, technology and up-to-dateness, the film is, finally, only a remarkably straight and unsurprising documentary on an event which everyone in it keeps telling you is blowing their minds. You can take their word for it, as when someone else is stoned; but you can't get high on testimonials.

### Enterprises bought festival

On the evidence, the festival was hip. It had a Movement City and even a Dope Supermarket (neither shown in the film). It barred cops and gave their job to the Hog Farm Commune, flown in from New Mexico, who also dispensed first-aid and brown rice. It assembled no less than nearly every noted rock band in the country. And—ultimate hipness—for all but the overcautious, it was free. The advance tickets were the only ones sold; the fences went down in the first hour of the festival, inspiring one of the film's two priceless moments—a fit of professional indignation by Bill Graham: "There are ways to do it. Find the control points on the highway—you gotta have control! In South America, when they get those army ants, if they want to cut them off they dig a hole and make a flame."

Graham is the grandfather of the rock concert industry; Woodstock was the creation of a younger generation of promoters, two of whom appear in the film. They are not the pudgy corporation executives, sporting sideburns and bell-bottoms, that you would expect. Michael Lang, who takes all the credit, looks like a hard street-hippie and sounds less interested in making money than in making history. His soft friend,

Arthur Kornfeld, is stoned throughout and keeps saying, "The important thing is people getting together." The pair is currently suing the two other partners for buying them out without telling them Warner Brothers was bidding for the film rights. Cotillion (Atlantic) is marketing the exclusive soundtrack album at \$15 (\$9 in discount stores). It had sold ten million copies as of July 1970. In fact, these enterprises bought the festival; the cries of "Rip-off!" come a trifle out of season.

They knew what to buy, but not what to do with it. The film lacks about half the heavy talent that was at the festival. It has Joe Cocker; Country Joe and the Fish; Crosby, Stills, Nash and Young; Jimi Hendrix; Santana; Sly and the Family Stone; and the Who. It doesn't have the Band; Blood, Sweat and Tears; Canned Heat; the Grateful Dead; the Jefferson Airplane and Janis Joplin; or Johnny Winter. The omissions, though apparently made less on musical than on sensational grounds, would be forgivable—if sometimes puzzling—if the film gave us anything like the sense of what it's actually like to be at a big rock festival.

### Rock stars fuck crowd

Woodstock shows us the event as it could only have been experienced by the stage manager. First we see the peaceful meadows, then the bulldozers, the construction, the immigration, the mighty throng, the main events in order, the dispersal, the debris. This synoptic history of America is interspersed with vignettes and interviews illustrating how different segments of the population are getting on, all shot from the stage or around the fringes of the crowd.

In the audience at an outdoor rock concert you lie drinking and smoking in quiet communion with your thousands of brothers and sisters, rocking with the sound that fills the air and makes the ground throb, and occasionally glancing at the stage, which is half a mile or so away. There is no sequence like that in the film. There is simply no sequence shot from inside the audience.

Director Wadleigh—whose other credits include shorts on Aretha Franklin, James Brown, Robert Kennedy, Eugene McCarthy and Richard Nixon—shoots the stars. Joe Cocker's spastic arms and feet, Roger Daltry's palpitating chest, Sly's three-foot silver fringe—all flash double and triple in your dazzled eyes for the duration of whole numbers—sometimes whole sets—unmistakably conveying the nature of the energy that hard rock stars (with mechanical aid) ram into their audience: they fuck the crowd.

### Even God loves America

A lot is written, especially in *Rolling Stone*, about the revolutionary message of rock lyrics, but where the words count is mostly in quiet music like the Beatles' or Crosby, Stills, Nash and Young's, whose haunting music and pessimistic lyrics the Woodstock crowd sits still for. But the mightiest roar in the film is roused by Joe Cocker, whose song (the Beatles' "A Little Help from Your Friends") has nothing in common with what he's doing.

Given this relationship between the performer and the public, along with the

current state of sex roles, the total male domination of the rock scene is unsurprising, though the same conditions explain the wild response to the occasional female superstar like Janis Joplin or Tina Turner. The only female performers to appear in "Woodstock" are Joan Baez, who sings "Joe Hill" in a voice as beautiful as a mountain stream (and about as warm), and Sly and the Family Stone's black cornet player. But on those rare occasions when the camera turns (by telephoto lens) to the crowd, it focuses—you bet—on pretty girls in appealing stages of abandon.

This simple, amiable chauvinism (as contrasted with the bent, sadistic chauvinism of the British performers especially) is a fair sample of the film's simple, amiable fascism. Like *Life* magazine, Wadleigh takes as his theme the astonishing peacefulness of the enormous crowd. (He is franker than *Life* about one source of peace: the film may seriously be regarded as an editorial favoring legalized marijuana.) In the words of friendly farmer Max Yasgur, who leased his fields for only \$50,000, as he addresses the kids on the last day of camp: "The important thing you've proven to the world is that half a million young people can get together for three days of fun and music, and have nothing but fun and music." Then Jimi Hendrix plays the Star Spangled Banner.

The motif of patriotism is announced in an early shot of a painted hippie bus proclaiming, "Even God Loves America," and is rounded out with praise from an Eastern sage, the Swami Satchidananda (who is introduced in one of the nicest shots in the film: the camera travels over a mysterious grey mass which, when the famous smile is reached, turns out to be the famous beard): "America helps the whole world in the material field, but the time has come for America to help in the spiritual way also." Hear that, parents of the nation? "Woodstock" is a message to the older generation about how really nice these kids—despite their bizarre tastes in entertainment—can be, if only given what they want. What they want is shown to be not so threatening after all: a little skinnydipping, a little healthy rolling in the bushes, their marijuana (you actually see them smoke!) and music, music, music. A fuzzy-faced 17-year-old lays it down: I don't want a mass change; I just want to—you know—be myself."

### 450,000 V-signs

The film breathes the Establishment's relief. It is clear at a number of points that a lot of fingers were crossed lest the industry find it had created a Frankenstein. "Stay cool now" is the message constantly reiterated through the festival's PA system. Sample announcement: There's a rumor circulating that the brown acid going around is poison. Cool it. It's *not* poison—it's just *badly manufactured*.)

The announcers' theme is amplified by those demigods of sanctioned deviance, the musicians. John Sebastian, formerly of the Loving Spoonful, smiles as tenderly as a preacher at a wedding. "Stay off the fence. The only way the press can't say any bad things is if there's no fuck-ups. I love you." The Spoonful is well remembered in San Francisco for having beat a dope bust by turning in the friend who turned them on.)

Arlo Guthrie flashes his disarming grin. "You bunch of people must be the strongest bunch of people in the world." Languid cheer. Sly and the Family Stone whip the crowd into a pacific fever with their audience participation number, "Higher: "Sing higher and throw the peace sign up—it can't do you no harm." Pan to the multitude: you can't see, but can feel, 450,000 V-signs, as seen from the performers' standpoint which is hard to distinguish from the parents' and the producers'. Pan across 80 feet of stage and a million dollars' worth of sound equipment, the horizontal vastness dominated by a dozen 10-foot steel-frame lighting towers whose blinding lamps, now focused on the stage, could easily (we feel confident) be turned the other way in case of need. *There they are, half a million of them, and look—they're not going to hurt us.*

From this point of view, the question the film leaves us with is how to keep them there. In *Rolling Stone's* follow-up issue on Woodstock, Greil Marcus warns that the festival phenomenon is getting too big for independent producers to handle. He suggests that the record companies will have to take over (this was before it became known that Warner Brothers had). There was also a lot of talk about the government doing it. Subsequently, however, Altamont scared off the corporations and inspired the California Legislature to pass a law against outdoor rock festivals; the Nixon Administration is going in for less hip forms of repression. So far there have been riots where rock festivals were scheduled and didn't happen (for example in Grant Park, Chicago, where Sly's refusal to play, because the crowd was rowdy, precipitated a five-hour battle); there has yet been no certified case of a riot occurring because a rock festival wasn't scheduled.

### You can't keep up

From the opposite point of view, the question is, What difference does it make? Long hair may frighten the repressed, but who besides the industry and Abbie Hoffman ever put the idea in our heads that rock fans constitute a revolutionary vanguard? The shining, happy faces of Woodstock are, almost to the 450,000th, white, the enormous means displayed have been lavished on the pacification of the young, free, affluent and fair. There is an interview sequence in the phone lines: everybody turns out to be calling their parents.

Among all the celebrants there is only one who doesn't fit—the star of the film's second priceless moment, a friendly older man in coveralls who is cleaning out the Port-o-San privies with a giant vacuum cleaner. To the interviewer's question, is he falling behind in his job, the man replies, "It ain't the idea of falling behind—you can't keep up, that's what it is."

Other crowds, in which those who can't keep up are more heavily represented, find ways of getting together that do not require the services of giant capital. One such crowd met Huey Newton on his release from prison. Huey's words were not that different from Arlo Guthrie's. "I'm weak," he said, speaking without a microphone, "but together we're strong." His 800 people answered louder than Arlo's 450,000.

—Joan Holden



